
EXPLORING FILMS ABOUT ETHICAL LEADERSHIP: CAN LESSONS BE LEARNED?

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DEDICATED TO THOSE
ETHICAL LEADERS WHO
LOST THEIR LIVES IN THE
9/11 TERROIST ATTACKS –
MAY THEIR HEORISM
BE REMEMBERED

TABLE OF CONTENTS

Preface	106
Advancing Our Understanding of Ethical Leadership through Films	108
Notes on Selecting Films about Ethical Leadership	142
Index by Subject	301

PREFACE

In his preface to James McGregor Burns' Pulitzer-prizewinning book, Leadership (1978), the author wrote that "... an immense reservoir of data and analysis and theories have developed, but we have no school of leadership. Rather, ... scholars have worked in separate disciplines and sub-disciplines in pursuit of different and often related questions and problems. (p.3) Burns argued that the time was ripe to draw together this vast accumulation of research and analysis from humanities and social sciences in order to arrive at a conceptual synthesis, even an intellectual breakthrough for understanding of this critically important subject. Of course, that was the aim of his magisterial scholarly work, and while unquestionably impressive, his tome turned out to be by no means the last word on the topic. Indeed over the intervening quarter century, quite to the contrary, we witnessed a continuously increasing outpouring of specialized political science, historical, philosophical, psychological, and other disciplinary studies with clearly no school of leadership with a single unifying theory emerging.

This book makes no pretense to replicate, or even to try to replicate Burns' remarkable efforts toward intellectual synthesis. Its goal is rather much more modest. This book by contrast endeavors to encourage students and scholars to look into another avenue for exploring this subject, namely via films. While the written word properly is sacred for scholars in pursuit of truth or a truth in many fields, motion pictures, as this text points out, may offer a useful supplement for broadening and enriching our present understanding of leadership. Though they cannot supplant nor replace other methodologies, films can possibly raise new questions, provide different perspectives, and reveal unique ways of knowing about this seminal subject, at least by comparison to

the standard fare of academic analysis. Please note that I qualify these statements with the appropriate –may, –perhaps and –possibly because the jury’s verdict is still out. So the reader inevitably must judge for himself or herself such questions as: Is film a helpful route to explore this topic? Can useful lessons be learned? Or, at least assist in advancing one’s present knowledge, regarding leadership theory and its practice? In other words, can one not only better comprehend ideas related to this field but actually turn into a better leader in whatever career pursuit a person plans to enter or currently engages in by watching films?

Only the reader alone will be able to answer such questions after reflecting on the following pages. The author only asks that anyone who approaches such issues keep an open mind as well as an open heart and recall that the subtitle of this book ends with a question, not a definitive exclamation mark.

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Endnotes:

1. James McGregor Burns. Leadership. New York: Harper and Row, p.3

ADVANCING OUR UNDERSTANDING OF ETHICAL LEADERSHIP THROUGH FILMS?

During the last thirty years or so teaching public administration, I have experimented periodically with using films as a pedagogical supplement for classroom learning. Granted, it has been a supplement, not a major resource, one among various techniques, such as case studies, lectures, guest speakers, field trips, role-playing, along with the standard textbooks. Students seem to enjoy films as an occasional change of pace from the normal schoolwork routines. At least no one so far objected to adding videos to the mix of learning methods. Indeed more often than not students appear stimulated and better engaged with the subject matter via movies, compared to alternative educational approaches. Over the years I kept notes about films that I used in class or saw with friends and family at theaters or at home on VCR or DVD. Such experiences led me to reflecting on the subject, namely how well or poorly can film help to advance our understanding of ethical leadership in public administration?

Note: first of all, I have limited this inquiry to –informal organizations, informal groups, as well as generally informal aspects of ethical leadership. Why? After viewing films for sometime, it is painfully evident that they pay scant attention to –the formal side of organizations. This is not the serious focus of any cinematic story-line that I am aware of. I cannot think of any film (except training documentaries) that explores the complex routines and techniques of auditing, accounting, budgeting, personnel classification, and the like. To be sure, such elements of formal organizations are the butt of movie humorists, as for example in the film version of *Cheaper by the Dozen*, the novel about household life with twin Taylor-disciples, Frank and Lillian Gilbreth or in

another recent Australian-made film, *The Efficiency Expert*. While entertaining, neither offers detailed examinations nor substantial insights into what administrative scholars would conclude the formal intricacies of organizational life. Let's be honest from the outset, –such stuff is dull and hardly grabs a general audience's attention, unless the audience is entirely made up of green-eye-shade-accountants or specialists in various administrative techniques. Films are by and large produced for mass public appeal, not experts. The formal-rational-legal dimension of organizations is the providence of specialists, not generalists.

Yet, it is important to add that there is an abundance of cinematic information about what Douglas McGregor once referred to as –the human side of enterprise, i.e., is the informal, non-rational, or people-dimension of organizations: What sort of individuals inhabit organizations? How they form groups? Why do groups persist? How they interact? Influence organizations? Socialize their members– or not? Motivate or fail to motivate? Communicate or inhibit information flow? Are shared by personalities, skills, talent as well as the character of their membership? Here pictures not only excite, but inform, or as the award-winning, film writer, Carl Foreman remarked, –by putting a mirror up to reality to better see ourselves. From the early silent movies of the 1910s and 1920s to today, and well before the Hawthorne Experimenters in the 1930s discovered it as –the great illumination,² motion pictures or literally –pictures that move, allow us to glimpse people and group dynamics in action.

Films were a major part of the –graphics revolution,³ as Daniel Boorstein characterized the broad cultural shift to image production and image influence throughout American culture. For the first time in history, they provided visual evidence that

humans mattered in organized settings, something often neglected in quest for formalistic explanations of –reality . Simply watch some of the great silent film stars, Charlie Chaplin, Harold Lloyd or Buster Keaton, spoof modern rational-technocratic-enterprises in order to appreciate how convincingly their visual persuasiveness accented the importance of human beings– as well as the dehumanization of their beings– within the organizations.

A second boundary is equally important to add to this discussion for narrowing its scope of inquiry involves the definition of that term , –ethical leadership . Granted, –ethical leadership is squishy, something that encompasses many meanings. Some might even suggest that ethics and leadership are two words that do not even belong together. Each one, –ethics‘ and –leadership , draw upon substantially different intellectual literatures, scholarly methodologies, traditional assumptions, and disciplinary perspectives. And if these words are used together, the combined term shares the category that Justice Potter Stewart once reserved for –pornography , we know –it when we see –it yet –it remains impossible to define. Though might this statement also be –turned on its head as a compelling argument for using film to analyze this topic? If words cannot adequately comprehend –it and –it is so central to our comprehending modern society, then why not find another route, for instance, the cinematic medium, to assist our understanding? To further our knowledge when the verbal limits our capability of grasping –truth or –a truth ?

Nonetheless, some verbalization of what is meant by –leadership and –ethics is required in order to advance this discussion--yet without getting tangled in lengthy, semantic debates. So for our purposes, John Gardner’s concise definition might suffice,

–Leadership is the process of persuasion or example by which an individual (or leadership team) induces a group to pursue objectives held by the leader or shared by the leader and his or her followers.⁴ Note Gardner's emphasis: leadership is not about coercion but persuasion; not about ordering others, but setting examples for others; not flowing top-down from a formal position, but bubbling up through, within, or crystallizing via informal groups; not achieved in a vacuum but rather through the voluntary acceptance by followers.

When –ethical is added to –leadership, the adjective denotes a further boundary, one restricting our analysis within a constitutional, democratic setting, or at least not encompassing leadership exercised by some of the worst sorts, such as Hitler and Stalin, since both could be seen as leaders under Gardner's broad definition. To be sure, one can engage in lengthy debates over whether or not understanding –unethical leadership is invaluable to any broad, –rounded conception of leadership as a whole. Certainly it can be helpful, but here again, some limitations, such as a focus upon the ethical, enable us to probe in more depth topics relevant to our present situation as well as concerns commonly faced by many public administration students and practitioners. Therefore, leadership, as this essay attempts to wrestle with the meaning of the term, will include the ethical, or as James McGregor Burns reminds us, great leadership begins with –a moral purpose.⁵ Burns of course drew upon Max Weber's famous duality, –ethic of responsibility vs. –ethic of ultimate ends in grounding leadership within moral purpose. The latter term measured behavior against some fixed, –greater or –higher good, whereas within the former, people navigate a maze of competing goals, calculating and rationalizing choices inside a fluid, more or less unclear, relativistic world of values. In

the latter, morality is set outside by an established hierarchy of ends, while within the former, it is not, but rather framed by the individual. Again, this discussion about leadership is premised upon the notion that some moral foundation or framework is critical for –good or –great or even –adequate leadership, but we live in a world without an established moral order, or at least one that all can agree upon, so each of us are responsible for determining how we decide which values guide our actions.

Some Further Caveats Before Proceeding.

Note that the title of this introduction ends with a question mark. It is added intentionally. The following discussion is meant to be probative, rather than definitive; it aims to explore, raise questions, offer suggestions for further study but does not purport to give –an answer or –answers to the question posed by the title. While my remarks so far stress my own biases that watching motion pictures offer many promising opportunities for advancing our understanding of this subject, I readily acknowledge that not everyone shares that view. To be brutally honest, the jury remains undecided about the utility of film for investigating ethical leadership for some very obvious reasons: First, movies, at least the vast bulk of them, are devoted to mass entertainment, not education. They are produced to illicit emotional responses, to make audiences laugh, cry, feel anger, hate, fear, or –warm fuzzies. In short, they manufacture artificial pleasures and are not designed for vehicles of serious social science analysis into ethics, leadership, informal organizations or general administration. The entertainment industry mostly is judged on –the bottom line of box office receipts, not success at imparting knowledge or provoking intellectual thought. Hollywood even makes extensive, sophisticated use of –focus groups to gage audience approval of films prior to their

release. Directors and producers have little compunction about changing themes, dialogues, actors, endings, and what not in order to enhance customer satisfaction. Cinematic previews are timed to attract the biggest box office take and are pulled due to the prospects of heavy competition or tragic events such as 9/11 that might dampen revenues. In the wake of 9/11 some films digitally re-mastered the entire Manhattan Skyline.

So if films mainly entertain, and thus are produced properly so to make money, they also exhibit another drawback to advancing serious knowledge, namely they purvey fictional imagery, often to grab and hold viewers attention for an instant. To paraphrase Marshall McLuhan, the image, not the substance, turns into the message. Again, the boring organizational world of everyday rational, mundane details is mostly ignored since it is far less compelling, by contrast to vivid imagery that evokes immediate audience sensations and feelings. People and their human relationships, not systematic analysis of complex administrative machinery, are what directors and producers focus upon, for that obviously attracts wide-spread audience popularity.

If that is not enough to discourage any reader to stop reading further about the use of films to examine ethical leadership within informal groups, one must add a further caveat: to my knowledge, no film-maker, script-writer, producer, director, camera crew or actor intentionally set about on their cinematic enterprise, labeling it as a serious study of ethical leadership. To be sure, some documentaries have an air about them of being neutral, serious observers, offering timely, penetrating institutional investigations, such as films by Frederick Wiseman. Though even he would undoubtedly shun being labeled as an organizational film-maker with a mission to advance serious academic analysis of

this subject in order to produce –the definitive scholarly treatise or–great timeless social science theory . A humanist, yes, he may concur with that characterization of his work, since he examines with care and insight a phenomenon that anyone may experience within their real life. Yet, Wiseman does not consciously set out to study ethical leadership as a social scientist, nor even would claim to possess any formal background or training in such academic fields (although he did earn a Harvard LLD).

Though There Are Some Plus Sides to Using Films

While admittedly movies do entertain, are made mostly for commercial profit (or at least hope to –break even) and yes, they do not necessarily aim to instruct, let alone consciously advance social science knowledge, they offer several benefits: first, films exercise persuasive influence throughout modern society. For better or worse, they are the dominant form of cultural expression of norms. They influence perceptions of appropriate behavior, i.e. what is good, true, courageous, heroic, ethical, right, and wrong. Movies have become our basic sources of dialog between young, old, black, rich, and poor as a result of their promoting fundamental cultural dialog and human connections, movies can usefully supplement the standard textbook fare of classroom learning. Certainly they never will become the-whole-ball-of-wax for educating students in public administration, but their images may communicate aspects of informal dimensions in life not as easily discovered elsewhere such as on the printed page. Take for example the films, *Command Decision*, about the introduction of daylight bombardment during World War II or the more recent film, *Thirteen Days*, concerning the October 1962 Cuban Missile Crisis. Both show in a poignant, though differing ways which no text can get across the sheer tension, physical strain, the maddening lack of

adequate information, the tight time constraints imposed upon decision-makers as well as the high stakes of war and peace that all participants in both situations were involved in. Neither the novel (upon which the film was based), *Command Decision* by William Wister Haines, nor the award-winning political analysis, *The Cuban Missile Crisis* by Graham Allison, quite as convincingly depict those –little yet crucial details of administrative reality, particularly the personal subtleties of the quick glance or raised eyebrows at a crucial meeting, the down-cast facial expression, the stark aloneness of commanders –under the gun to make hard life/death choices.

Or, watch *Citizen Kane*, one of the all-time greatest cinematic achievements, portraying the life of William Randolph Hearst. Orson Wells presents an unforgettable portrait of the formidable power of Kane's personality, warts and all, and how his unique genius formed at an early age and later shaped so many of his later personal and professional choices as an adult. Reading a good biography can undoubtedly provide remarkable insights into his character, but Kane, as a vivid personality via Wells' incredible acting and directing, captured by stark black/white photography, comes alive on the big-screen. On film one firsthand witnesses how he actually builds his media empire with so many tragic consequences for those around him. In turn, Wells' graphic portrayal deepens and widens our appreciation of why and how individual psychology spurs on Hearst's remarkable leadership. Granted, dates, places, even names are changed to lend drama and audience fascination. Nonetheless, what may be lost by factual inaccuracies, imprecision, even embellishment, Wells' broad-bush strokes create an arresting, lively, and above all, a believable portrait of Citizen Kane. Perhaps not the

definitive portrait, but even what biography today can claim to offer –the definitive truth ?

Second, film, often far better than social science literature, may provide a more –holistic account of not only individual lives, but entire situations where ethical leadership is practiced. Serious academic analysis necessarily must narrow its scope and substance in order to advance our grasp of particular un-researched or under-research aspects of any field, or what Thorstein Veblen once aptly tagged as leading to –trained incapacity . However, does not real-life practice of ethical leadership demand the reverse, namely grasping the whole, along with the parts, for achieving success, even partial success? *Apollo 13* about the heroic efforts to save the Apollo 13 moon mission and *Schindler's List*, concerning an undistinguished German businessman's saving his Jewish employees during World War II, offer two fine examples where we see how ethical leadership through informal routes were exercised successfully by grasping both the whole and its parts. Neither the Apollo 13 crew nor Jews working at Schindler's factory anticipated how events would turn out in the end. Though under enormous stress in both crises, ethical leadership emerged by keeping an eye on –the big picture while by necessity innovatively coping day-to-day with mundane details of survival. Some may contend, to the contrary, that both movies over-stress heroics of a few for the sake of fast-paced entertainment. Possibly, but here again, can not movies provide us a more –rounded perspective about the broader environmental context within which those heroics took place and thus convey a more realistic sense of the situation where ethical leadership is exercised as a whole? At least, by comparison to reading most contemporary social science literature?

Third, even more fundamentally cinema can reinforce what we already know but cannot perhaps articulate fully. I grew up as –an army brat in a military household and after college, like many of my generation, volunteered to teach in Africa. Both experiences were very much a part of my life, but I had reflected little about their significance in shaping who I am. So it was no accident that I was fascinated watching *The Great Santini*, Pat Conroy’s autobiographical story of a military family in which Robert Duvall plays its unpredictable patriarch, Marine Lt. Colonel Bull Meechum, as well as *A Passage to India*, based upon E. M. Forster’s novel about British Colonialists in India during the 1920s. Now my father was not a hard-drinking, Marine Corps Pilot, nor did I work in Colonial India, but I learned from both films about ethical leadership. By watching both films I became more appreciative of how ethical leadership was exercised in those very different settings that I had experienced personally. Maybe unconsciously I already knew from my background, but I did not– nor could not–fully comprehend it until after seeing both of these movies. The former film, for me, underscored how the strength of Bull Meechum’s wife held together the family unit through thick and thin– and so was she by the end the real ethical leader within the informal family group? As for *A Passage to India*, race clearly affected what happened to the characters and on reflection, yes, I too had under-appreciated its centrality involving much of my own work long ago in Africa. So while experiencing similar situations early in my life, I had not necessarily done –the essential lesson-drawing until after watching both pictures. The two yielded some rare –ah ha! moments of self-awareness.

Fourth, and in reverse, films can pitch us out of our own familiar backgrounds into radically different worlds that we may never have had a chance to experience– nor ever

will– and, as a result, allow us to compare what we already may be accustomed to knowing about the unknown. Science fiction movies may be the most extreme form of such alternative adventures into the unknown. *Star Wars*, *Blade Runner*, or *The Matrix* toss us into distant imaginary depictions of surreal futures where few things seem familiar. In fact, such visionary worlds are so different that they are disorienting– but that can for the good because it stretches our im aginations, forcing us –to think outside the box , so to speak. In the process, they can help us to re-conceive of or revision old issues of pertaining to ethics, leadership, followership, informal relations within groups and so on in new, often jarring light that can provoke and expand our own intellectual horizons. On the other hand, even so called –cinem atic realism such as viewed throughout in m any of E lia K azan ‘s gritty m asterpieces, *On the Waterfront* or *A Face in the Crowd* can offer a slice of the world we may never inhabit, nor want to: a dockworker facing tough union corruption or the rise of vile con artistry of a TV huckster. Neither are pretty pictures, though both, at least for a few hours, allow us to live vicariously in radically different environments with life-like characters confronting powerful, modern dilemmas of ethical leadership. Again, these films can stretch us to reflect upon our own values as well as personal behaviors outside our accustomed –norm al routines of living.

Fifth, motion pictures not only push us to think beyond our daily work habits but can, when well done and consciously studied, permit us to get inside the minds and emotions of leaders who must cope with enormously complicated, often no-win dilemmas. They permit us to feel the pain of decisions where few easy answers are apparent and grasp the hard choices in which intuition and gut feelings play a part, even perhaps shape the entire ultimate in outcomes. Deception, foul-play, yes, even down-

right, nasty evil may be intertwined with successful leadership for achieving ethical outcomes. Certainly case studies, novels, biographies, and autobiographies effectively explore such complex, –hidden psychological dimensions of ethical leadership within informal groups. However, few offer the feel of fever-pitched intensity that one experiences by watching well-crafted films. *Das Boot* and *Prime Suspect* give an unsurpassed –feel for the grim realities of commanding a W W II German submarine or a female chief inspector taking charge of an all male police unit during a high-profile London serial murder case. Both demonstrate realistically the internal struggles of command: the former, involving nerve-racking actions of a German Submarine Captain battling the Allied Navy under the frigid North Atlantic while trying to keep his crew alive. The later underscores how gender matters for the –first of its kind appointment to a senior British law enforcement leadership post while pressed by the public and higher ups to solve the case quickly. Both films star superb actors who make the viewer –feel the personal strain of being in charge. They are shot in black and white to highlight the stark hardships of command and confined within close quarters, where characters’ interact –face to face, often –in your face, with nowhere to hide from each other.

Even the dark-humorist-style of pictures, such as *Catch-22* or *One Flew Over the Cuckoo’s Nest*, offer poignant insights into psychologies and pathologies of group behavior relating to positions of authority. Who cannot feel to the personal anguish of victims such as bombardier Yossarian in Joseph Heller’s novel or mental inmate McMurphy in Ken Kesey’s story? Or, who has not found themselves in no-win, or no-way-out, situations, though perhaps not as extreme and sadistic as Yossarian faced with Major Major, Colonel Cathcart, and Milo Minderbinder, nor certainly anyone like a

Big Nurse Ratchet who in the end lobotomized McMurphy? Anti-organizational dark humor in movies such as these examples can hit the psychic mark just as effectively as portrayed by –serious novels since they can readily cause emotional release, making us laugh, cry, experience pain, anger, or even sheer amazement. Above all, they enable us to connect intimately with the characters on the screen. As a consequence, we can appreciate perhaps more clearly and cogently the full extent of their actual quandary, even learn from the victims and tyrants alike invaluable lessons about –what not to do .

Sixth, possibly much more than from social science literature, which seeks often empirical certainty within factual absolutes, cinema at its best can help us realize the unfathomable or unknowable aspects of ethical leadership, or rather the limits of rational understanding about this subject. Call it luck, chance, destiny, accident, or fate, there is plenty of the unexplained about what happens, why and how it happens in such endeavors. *Ikiru* by the famed Japanese Director Akira Kurosawa or *Notorious* by the equally renowned Alfred Hitchcock certainly are two prominent classics that emphasize how bad luck or sheer accident can profoundly alter man's fate, forcing him to –muddle thru or –do one's best under tragic circumstances. In *Ikiru* a Japanese bureaucrat suddenly confronts his own death and realizes his life so far has been meaningless and so, with his remaining time, devotes himself to building a neighborhood playground for children. *Notorious* depicts a beautiful playgirl, Ingrid Bergman, reluctantly recruited by an American, Cary Grant, to infiltrate a secret ring of postwar Nazi scientists in Brazil. She later marries one of their leaders, Claude Rains, suspected of plotting to manufacture a dangerous bomb. Her fate as well as the entire outcome of this suspense thriller hinge on a few details that Hitchcock dramatizes with intensely riveting affect on

viewers. Within the smallest details both pictures reveal some of the odd enigmas about ethical leadership: i.e., why some people, even contrary to their wills, are motivated to become leaders and others who may desire to lead do not? Why some people thrust into leadership roles unexpectedly surprisingly turn out more effective than others? Why fate, chance, luck or, on the other hand, quite simply their own skill and hard work account as the most critical factors for success? Such issues concern the ineffable unknowns which films, when well written, directed and performed, such as *Ikiru* and *Notorious*, underscore vividly. Ultimately by realizing our own limits, as well as those of others, perhaps –wisdom, or at least a degree of wisdom, may be discovered.

Finally, and related to the previous discussion, ethical leadership includes the use of symbols. If signs show us what is known, such as directions to the center of a city, symbols point us to the unknown. The Christian Cross or the Jewish Star of David are symbols that point beyond to the ineffable and incomprehensible mysteries that express far more than their concrete representations, a cross or a star, at least to the religious faithful. Some even suggest that they truly represent –the very basics of humanity and human existence because symbols are ultimately what move us to act, or fail to act. While symbolic forms are evident and explored throughout literature, art, music, and the performing arts, cinema provides some of their most graphic representations of their immense power over individual and group actions in regard to ethical leadership. Think of the Christmas Classic, *It's A Wonderful Life*, starring Jimmy Stewart, Donna Reed, Henry Travers, Lionel Barrymore, and Ward Bond. Clearly small-town ethical leadership is its major theme, especially when the considerate angel, played by Travers, saves Stewart from suicide when he jumps off a bridge into icy waters. After Travis saves him,

the Angel Clarence gives Stewart the unique gift no human can receive by showing him what life in his hometown would have been like if he had not lived.

Symbols abound throughout, thus giving the story meaning, depth, and power beyond simply –a typical feel-good movie. Barrymore, who plays the greedy Mr. Potter, is the personification of selfish evil and the worthy foil of Stewart's Every Man, struggling daily to do his best under adversity that continually derails him from pursuing his own professional dreams of leaving town for university training in architecture. Clarence, or Travers, the kind angel, who wants to –earn his wings by saving Stewart's life, certainly symbolizes divine intervention in human affairs, which indeed is what the Christmas story is all about. He poignantly becomes the one who rescues Stewart from death, just as Christ's birth saves all who are believers.

Numerous other symbols clearly abound throughout this picture as well as in other classics. For example, Gary Cooper's vividly portrays the western sheriff in *High Noon* standing alone against a gang of ruthless outlaws committed to gunning him down as a large clock ticks out the remaining minutes until they arrive. Like Cooper, every individual, must choose how to reconcile, within his or her limited mortal existence, faces conflict, at least to some degree, between what one's own inner conscience demands against what the common crowd wants. Some filmmakers, such as Ingmar Bergman, suffuse their works entirely with symbols, turning their productions into –high art. Yet, for our purposes, the exploration of ethical leadership films offer a medium, at least by comparison to the social sciences, in which the power and importance of symbolism can readily be witnessed, even by the casual viewer. Therefore motion pictures can be

instructive to advancing our understanding of ethical leadership where words alone may fail to grasp the essence of meaning.

Before going further in this discussion, the reader is invited to scan quickly the following table which indicates the key social science discoveries and their significant discoveries by decade over the last seventy-five years, from empirically based social sciences pertaining to ethical leadership:

Significant Social Science Discoveries About Ethical Leadership Concerning Informal Groups

<u>Decade</u>	<u>The Discoverers</u>	<u>Their Discoveries</u>
<u>1930s</u>	Mayo/Fritz Roethlisberger	importance of informal group
	Kurt Lewin	field theory/democratic leadership
	Chester Barnard	economy of incentives communications networks
		competing moral codes in decisions
<u>1940s</u>	Abraham Maslow	hierarchy of human needs
	Herbert Simon	proverbs of administration administrative decisions as –satisficing
	Philip Selznick	external interests co-optation
	Robert Merton	dysfunctional group behavior
	Ralph Stodgill	considerate vs. initiation leadership
	William Whyte	importance of conflict for small group leadership
	Lester Couch/John French	importance of participatory leadership
	George Homans	ten rules for effective leadership of small groups
	David Truman	interest group basis for policy-making

<u>1950 's</u>	Peter Drucker	MBO
	Edward Deming	TQM
	David Truman	interest groups as basis for public policy-making
	Douglas McGregor	theory X and theory Y
	Chris Argyris	job enrichment/participatory leadership skills
	Victor Thompson	bureaupathology
	Anthony Downs	economic/political incentives
	Robert Blake/Jane Mouton	managerial grid
	Frederick Herzberg	motivators/hygiene factors
	Bernard Bass	power of group conformity
<u>1960s</u>	David McClelland	human needs for achievement, power, and affiliation
	David Katz/Robert Kahn	open systems theory
	James Thompson	contingency theory
	Warren Bennis	OD
	F.E. Emery/E.L.Trist	texture of environment
	Herbert Kaufman	professional socialization
	Frederick Mosher	the professional state
	Louis Gawthrop	anticipatory change
<u>1970s</u>	Henry Minzberg	managerial roles
	William Lawler	extrinsic vs. intrinsic rewards
	Irving Janis	group think
	Victor Vroom	expectancy theory

	Albert Bandera	conditioning model
	James McGregor Burns	transactional vs. transformational leadership
	Robert House	path-goal theory
<u>1980s</u>	Tom Peters/Alan Waterman	six traits of organizational excellence
	Lawrence Kohlberg	six stages of moral development
	R. Kreitner/F. Luthans	operant behavioral conditioning
	Stephen Kerr	leadership failure from no rewards
	Eugene Lewis	policy entrepreneurs
	K. Blanchard/P. Hershey	life cycle theory of leadership
<u>1990s</u>	David Osborne/Ted Gaebler	reinventing government
	Lois Wise/James Perry	normative values as motivators
	E.H. Schein	leadership of organization culture
	A. Zander	respect for individual dignity as critical to small group leadership
	J.R. Gordon	small group conflict resolution
	Mary Guy	feminist theory applied to groups
	Hal Rainey/Paula Steinbauer	set of hypotheses for effective organizations

So What Specifically Can Watching Films Add to Contemporary Social Science Learning?

Since much of the discussion so far argues that films on balance can enhance our knowledge about ethical leadership, so what in fact can movies specifically add to social science research on this topic? The foregoing table lays out major social science developments in this field. Certainly other discovers and their discoveries might join this list. Within Western Europe, did not Aristotle first identify –small groups as essential to governing? Who can dispute that Machiavelli fathered modern leadership thinking? Or, for that matter, St. Paul, St. Augustine, St. Thomas Aquinas, Luther, and Calvin contributing to –the basics of contemporary western moral thought? All are strong candidates for inclusion. Nonetheless, the foregoing table is limited to findings derived from the last century of empirically-based, contemporary social science.

Similarly a good case could be made for placing works like Sigmund Freud's Psychology, Arthur Bentley's *The Process of Government*, or the various writings of Mary Parker Follett such as –the law of the situation on the list. Yet, their ideas, while significant, were derived more from peculiar insights by gifted individuals rather than fashioned from what many now would consider to be generalizable findings based upon academic social science research. On the other hand, why include MBO, TQM, OD, and other motivational techniques since they influence management as well as ethical leadership? Yes, they do, but their –inventions are empirically grounded, focused on small group dynamics, stressing the worth of informal group participation and thus are listed.

Likewise, another problem with the above table: pinpointing the social scientist who –invented certain key discoveries in any area remains open to debate, such as which one of the Hawthorne Experiments actually first had –the great illumination. Who can really say, beyond listing the two names of the lead team researchers, Elton Mayo and Fritz Roethlisberger? Also, dating of the –invention continues to be a source for argument: for example, William Whyte's work was based upon his Harvard dissertation research begun in 1938 in North Boston but was not published until the 1940s, hence its –discovery is listed under that decade. But should it be cited under the prior one instead? Additions to the table might contain an enormous, ever-growing literature on decision-making, implementation theory, and general organization analysis, and the like, but here some boundaries are necessary in order to make the foregoing list manageable as well as directly pertinent to the topic under review, namely ethical leadership.

And what about the critics such as Gary Yukl's penetrating critiques of leadership theory or the thoughtful, not to mention ample, detailed arguments against the Hawthorne Studies by Mary Gilson, Reinhard Bendix, Lloyd Fisher, Michael Argyle, Henry Landsberger, A. J. Sykes and Alex Carey? Don't their names justly deserve a place of honor in honing and refining theoretical advancement related to small groups? Yes, certainly, but to add all critics could extend this essay into a very lengthy book, if not several. Thus lines have to be drawn somewhere. Finally, as one gets closer to the present-day, clearly it turns out to be harder and harder to decide on which theories and concepts have lasting importance for advancing the knowledge base in this field. Thus another limiting caveat: the nearer we come to today, the more tentative we must become about –the intellectual staying power of those cited as –discovers and their

discoveries . Let's admit honestly, a lot of guess-work and hunches put the foregoing table together, especially as we enter the 21st century.

Though given all the aforementioned qualifiers, how might films enhance an ever-so tentative accumulation of social science knowledge? Or, more specially, enrich our present understanding of this topic? Permit me to offer the following concluding suggestions, or at least, some educated guesses deserving further thought:

1. If many films underscore that ethical leadership within informal organizations matters, do they not emphasize also that the –great illumination was hardly –the big breakthrough which Hawthorne Researchers claimed for their discovery?

As mentioned before, the great silent stars of the 1910s and 1920s already gave us ample visual evidence that informal groups as well as their leadership mattered, perhaps mattered most in making organizational life run, poorly, well, or at all. Think of the Keystone Cops comedies. There it is in the funniest, most persuasive spoof that John Q. Public easily understood, without the necessity for teams of social scientists painstakingly experimenting with wiring groups for a decade or so at the Western Electric Plant in Chicago and then quibbling over the fine points about the meaning of their findings as well as the general validity of their experiments for many decades thereafter. Not only were the Keystone Cops around well before the Hawthorne Experimenters even envisioned their project, those Cops hardly made the same fuss about the –seminal significance of their work. Mack Sennett's celebrated comedies on the silent screen were certainly a lot more entertaining. My point: do not cinematic comic capers underline the need for a little more social science

humility, if not a keener historical sense about the place and worth of –their discoveries ?

2. Social scientists tell us that the leader/follower nexus is central; though don't films tell us that is true--and even more complicated for life in general?

After more than seventy years of analysis, social science is no closer than when its investigations began in sorting out the complexities between leadership and follower-ship. Does the hero move history or does history make the hero? Much akin to the 19th century Carlisle vs. Tolstoy debate? At best we can conclude both leadership and follower-ship are critical, one cannot exist without the other in order to make organizations run. Though have not films told us that fundamental truth all along? In fact movies amplify complexities of leadership/follower-ship interaction so graphically in multiple ways and settings that we come away with a far more sophisticated, even profound view of this issue.

Consider *The Caine Mutiny* and *Lord of the Flies*, both based upon famous novels, the former by Herman Wouk and the latter, by William Golding. Has there ever been a social science tract written which describes more intricately complex leader/follower relationships in all their psychological, sociological, political, economic, military, and moral dimensions than those two films convey? And with such power and insight, although using very different sorts of sets, plots, and characters? In an important way, are not such movies significant additions to our understanding of this subject, or at least provide a necessary source of skepticism about the absoluteness of social science –truths ? And raise imaginative issues for further research? For example, take Herbert Simon's idea decision-making as equated

to –satisficing , do not The *Caine Mutiny* and *Lord of the Flies* emphasize that human choices are grounded more so in values and morals than merely satisfying ? Or, James McGregor Burns assertion that transformational leadership cannot occur within bureaucracies, yet did not transformation happen to those lead actors involved in two films cited earlier, *Apollo 13* and *Prime Suspect*, who worked within two very different public organizations, a NASA bureaucracy and a London police bureaucracy?

3. Numerous films depict how critical values are for fostering ethical leadership inside informal groups, but are not such normative emphases rare within social science literature and thus in need of emphasizing– or at least re-emphasizing?

A quick glance at the foregoing table reveals the accent of most social science research is on the objective, neutral, factual, instrumental, and yes, scientific perspective, hence the vast bulk of findings point out that effective human motivation derives from –real tangible reward systems, i.e. TQM , OD , MBO , and the like. Advancing the productivity for corporations, non-profits, or government is –the bottom line. Few scholars with the notable exceptions of Chester Barnard, James McGregor Burns, and Lois Wise address the moral or normative basis of human motivations. Perhaps the corporate sponsorship of so many of these –objective researchers , beginning with the Hawthorne Experimenters, may have influenced their findings? Whatever is the cause, films, at least some of the better ones, demonstrate repeatedly the moral basis of ethical leadership of informal groups.

Watch the *Ox Bow Incident* or *Saving Private Ryan*. Moral choices pervade the actions of the leaders and small groups in both films to the point that each one in a

different way is a moral tale concerning the rights and wrongs of both individual and collective behavior.

Most movie directors make no pretense at being –objective . They bring to their work only what they know is their own perspective. Or, as the great German Director Josef von Sternberg put it, –Authenticity has no meaning for me. In other words, he only shoots according to what he knows as truth and there is no –higher judge beyond his own perspective whether or not his work may be in fact authentic to reality. Social science, on the other hand, often clinging to –the objective without attending to norms or values, imposes severe limitations on research methodology when it tries to convey profound moral insights based upon empirical evidence. Indeed such topics are more often than not avoided, precisely because they are too messy and do not fit neatly structured categories for academic analysis. Thus, on the whole do not their objective findings seem mechanistic, devoid of realism and limited precisely because they still attempt to cling to intellectual roots grounded in –objectivity as well as –a fact/value dichotomy of yesteryear ?

4. Films underscore the importance of language, symbols, indeed mysteries of life, again those aspects mostly missing from social science research in this field?

Anyone who has heard King Henry V ‘s St. Crispin ‘s Day stirring words before the Battle of Agincourt, either in the 1944 version with Sir Laurence Olivier or the 1989 masterpiece directed by and starring Kenneth Branagh, will never again lack appreciation for how gifted rhetoric influences followers. Henry ‘s speech remains a classic for reminding us why words can snatch victory from certain defeat. The French possessed overwhelming numbers, far better equipped forces, and were

certain that they would win. Not only is the power of language readily apparent, but *Henry V* underscores also the importance of symbols for effectively exercising leadership. Repeatedly, King Henry had to separate personal friendship from his formal office in order to sustain his symbolic role as leader, sometimes with sad consequences for his loyal followers. The opening scenes, where he caught and executed his three noble friends as traitors, or later when he hung one of his dearest boyhood companions for stealing from a French Church, underscore vividly why symbols of leadership, namely fairness, equity, strength and decisive action, are the invaluable glue for sustaining loyal bonds of follower-ship. Ethical leadership demands that a King keeps his word and remain impartial in order to secure trust and loyalty of the rank and file, even if it requires killing his nearest and dearest to enforce troop discipline and make this necessary point to subordinates unequivocally. Certainly social scientists, such William Whyte and George Homans, place significant stress upon conflict as part and parcel to effective small group leadership, but neither author gives much emphasis upon symbols or language that film so graphically depicts over and over. Nor, do these social science scholars value or explore in depth the dark mysteries connected with chance, accident, or fate that play significant roles in ethical leadership. How can they if the methodologies they apply investigate only rational explanations?

5. Films portray the sheer physical demands upon performing ethical leadership, another subject neglected often throughout social sciences studies?

The most obvious human element of ethical leadership within small groups, or for that matter anywhere, that films highlight is the immense stamina and energy required

to succeed— and the toll it takes upon human life when day-to-day job demands overwhelm any individual in charge. Death can come as much from fatigue, nervous breakdown, and job stress of command decisions as from actual physical death. That is why it often is portrayed as a young man's game as in the films just cited, *Saving Private Ryan* or *Henry V*. And both movies underscore the effects of burnout dramatically as in the case of the French King in *Henry V* or the young soldier who is paralyzed by inaction at the height of battle in *Saving Private Ryan*. Exercising choice in the heat of conflict, whether on the battlefield or in the quiet comforts behind an office desk, can turn into a killer for physical well being, family life, health, happiness, etc. Gregory Peck, portraying the investigative reporter writing about anti-Semitism in *A Gentleman's Agreement*, or Julia Roberts in *Erin Brockovich*, as the grass-roots activist for environmental justice fighting against a big California utility PG&E, demonstrate poignantly the physical hardships associated with leading. Simply by watching their facial expressions, not to mention the personal toll such labor extracts on loved ones around them emphasize the high price paid by leaders. Ethical leadership is not for everyone, and certainly the role demands a toughness, staying power, and tenacity—that by contrast social scientists seem often to assume—it is merely a given.

6. On balance, social science emphasizes environment, systems, and the interplay of their elements, yet don't films stress the individual with all his/her complexities as a central component to what makes ethical leadership occur (or not) and by putting the human being at the center, therefore offer us a more balanced

understanding of the human contribution involving the essence of ethical leadership?

Scanning social science literature contributions found on the prior table, it is apparent that its accent, indeed the vast bulk of such studies, defines the field as macro-systems with outcomes, in which environment, inputs, outputs, feedback, and the like are the chief systems components defining and determining ethical leadership choices. Whether it is Kurt Lewin's field theory, Emery and Trist's environmental context, Chester Barnard's functions of the executive, or Katz and Kahn's open systems theory, social scientists repeatedly underscore the "big systems" picture yet, frequently don't these studies often miss the key ingredient, namely the human being? With rare exceptions few highlight and analyze the "micro" individual's role. Even when the individual character is examined via such concepts of Abraham Maslow's hierarchy of human needs or David McClelland's human need for achievement, their theories can convey perspective too deterministic, mechanical, and rigid, at least by contrast to films. Many films particularly stress that a more nuanced multi-faceted outlook of the peculiarities of the individual leadership and follower-ship nexus. The human element as well as its interactions with various personalities and individual characters are put front and center in cinematic accounts more fully and more rounded than in most social science. Indeed character itself is portrayed as considerably more diverse, complex, in depth, and envisioned on the wide screen, less predictable or pat, more liquid, pliable, and plastic.

Granted often the hero's role is overdone, such as seen in Tom Hanks's portrait of *Forrest Gump* or Nicholas Cage's heroism throughout *Con Air*, or for that matter, any

action movie starring Arnold Schwarzenegger or Bruce Lee. Though when sensitively and realistically treated, we may find ample insights that are profound and reveling. Case in point: the movie *White Squall* based upon a true story of group of high school students in 1960 spending their senior year at sea aboard a sailing ship, The Albatross. They not only learn about sailing along with regular schoolwork but more importantly become tightly knit together as crew members, thus experiencing firsthand invaluable leadership/follower-ship lessons. From social science perspectives, *White Squall* could be a study of –contingency theory, dealing with the crew’s ill-fated response to a sudden terrible squall, or –transformational leadership, about boys becoming men. Yet, those are big words and heavy concepts that may or may not apply to comprehending the whole story of –lessons learned. They can obscure the small subtleties and delicate nuances of what the story teaches about ethical leadership. How the Skipper, Jeff Bridges, mentors with each of the boys in order to develop their seamanship skills? And helps them to overcome their personal problems that they all carry onboard, as unseen baggage inhibiting not only their team-building capacities but more importantly the development of their own individual leadership capabilities, complicated each boy’s –coming of age issues? What fosters the growth of a tightly-knit, unified team? Why are those team-building attributes so intimately connected to each boy’s individual background and behaviors? How misperception and miscommunication effects outcomes, or in this case how failure to respond to the Skipper’s orders by a student who thought the orders were wrong led to the death of three boys and the Skipper’s wife? Why discipline is necessary and tragedy may result due to the lack of effective discipline?

And why split-second failure in small group ethical leadership is always possible due to fate, chance, or simply bad luck, despite the best intentions of those involved? Above all, how growth of moral maturity can happen in unpredictable ways and why it remains so integral to exercising effective ethical leadership within groups?

7. Insight about the formal organization may well be absent in films, yet don't movies repeatedly point out why it is so necessary?

Hands down, social science is far more skillful, convincing, and thoughtful analyzing virtually all aspects of formal organizations. No filmmaker matches Max Weber, Frederick Taylor or Henri Fayol, or Luther Gulick's analyses of formal organizations. Even the interplay between the formal and informal organization, social science far ahead of films (though several like *One Flew Over the Cuckoo's Nest*, *Catch 22*, or *LA Confidential* provide devastating critiques of formal organizations and the toll they take on human life). As indicated at the outset, it is hard to conceive of any film that devotes sustained, in-depth attention to the formal intricacies of organizations as related to ethical leadership. Yet, does any social scientist make the case more powerfully for the need of formal organizations with the rule of law, democratic oversight, fair procedures, disciplined command structures, neutral expertise, established ethical norms, and so forth, than some filmmakers? Again, several have been cited which do in fact make that case convincingly: *Lord of the Flies*, *The Ox Bow Incident*, and *White Squall*.

Perhaps one of the strongest statements in this regard can be found in *The Caine Mutiny*. Here we witness a US Navy Commander, Captain Queeg, relieved of command by this crew because he froze psychologically and was incapable of making

decisions during a severe storm, nearly causing the Caine to sink. The film leads the audience to believe, almost until the end, that the crew, led by Maryk who was second in command, had done the right thing by mutinying. But the twist comes at the very last moment during a party celebrating the Maryk's court martial acquittal. As Maryk's defense attorney Greenwald blurts out in a drunken stupor, whatever Queeg's faults, the navy regulars are –a superior breed . –You can't be good in the Army or Navy unless you are damn good! he tells the stunned celebrants. Maryk was wrong and Queeg was right. The real hero was none of the Caine's crew but rather the US Navy. As part of that system, the crew should have served in silence under Queeg. Disruption of the formal organization did more potential harm to the greater good, in this case protecting national security, than from the possible suffering inflicted upon anyone onboard may have unjustly endured. This story succeeds, as no social science textbook can, by making a compelling, cogent argument for the necessity of adhering to the formal chain of command structure, even when a leadership is completely incapacitated at the top.

8. If social science analysis offers mainly reductionism thinking, do not many films provide much needed synthesis underscoring why both visionary inspiration and sustained, gritty perspiration make ethical leadership possible?

With rare exceptions social science examines the quantifiable tangible elements of ethical leadership within informal groups, which includes communications, delegation of authority, executive functions, motivational skills, etc. By necessity –good scientific procedures require breaking down the whole systematically into manageable units for objective analysis. Yet, the art and practice of –good ethical leadership demands in

reality the reverse process, namely sensing the whole and integrating by putting the parts together in order to make something happen. In the words of Paul Appleby, the essence of an effective administrator is –to make a mesh of things– or as Harlan Cleveland argued in The Future Executive, by referring to its essentials as –the get it all together profession–.

Synthesis not reductionism is the essence in this line of work– something requiring more than simply intellectual functions. Creativity, imagination, intuition, courage are all the stuff of synthesis– and much more– which are rarely the focus of –serious– social science investigation. Yet, movies abundantly emphasize such traits, either in the negative or positive. Think of *Roger and Me* and *Tucker: The Man and His Dream*. Both depict auto industry leaders. The former is a docu-drama filled with dark humor about Michael Moore’s unsuccessful efforts to interview Roger Smith, CEO of General Motors in the 1980’s. Moore highlights the resulting crime, homelessness and economic despair in Flint, Michigan caused by GM’s plant closing and move of its manufacturing plant facilities abroad. Here is a scathing, yet comic, sketch of CEO Smith, a cost-accountant by training, a man of cramped vision, only worried about the corporate bottom line, seen avoiding Moore repeatedly, and too shamed to face Moore’s camera. On the other hand, *Tucker* portrays –the get it all together– type of executive, a legendary leader of the auto industry, whose inventive genius proved far ahead of his times. His capacity to motivate and spur on his employees remains a model of private enterprise ethical leadership. Even though the Tucker car company ultimately failed when the –big three– ruthlessly forced it out of business, this story exemplifies the importance of –seeing the big picture– combined with an inspired creativity at putting

parts together in order to make a revolutionary, innovative product. Tucker stands in contrast to Roger Smith who only could understand –a part, perhaps not even that.

9. So ironically does the graphic emphasis of films allows us to better comprehend, at least compared to social science literature, what remains hidden by the written word about so many aspects of effective ethical leadership?

As mentioned before, social sciences stress the factual, observable and measurable –truth. However, films at their best allow us to glimpse beyond the conscious reality of life. They help us to grasp better those intangibles that some argue are indeed the most important, profound aspects of humanity and certainly what can make or break successful ethical leadership. Both *The Dead Poets Society* as well as *Stand and Deliver* demonstrate how two teachers successfully inspire students within very different worlds, an 1950s elite New England Prep School and a modern public high school in the midst of a crime- infested LA barrio. In the former, Robin Williams portrays a teacher who leads his privileged, all-male classes on to dream bigger dreams beyond their stifling traditional family and academic confines. In the latter Edward James Olmos stars as Jamie Escalante who gives up a lucrative industrial job in order to prepare poor Mexican- American students for passing the SAT Advanced Placement Exam in calculus, a feat everyone, even the students themselves deemed impossible at first. Both films vividly underscore how inspiration can and does change lives, but it is not something necessarily factual, observable, or measurable in social sciences. Such –stuff is missed entirely, of little interest, or irrelevant for research purposes since –it cannot be formally proven to exist according to –an objective analysis. Yet, films graphically emphasize how such unseen intangibles, feelings, intuition, sensations, and so on, are critical for exercising effective

ethical leadership. Ironically do films, precisely because of their stunning visuals, explore what is most –real and –true yet so often remains unseen or written about this perpetually fascinating topic?

10. Finally, and perhaps most importantly, unlike much social science literature, do not films underscore why all of us can become ethical leaders in our everyday lives, not just –the chosen few ?

While the use of films for instructional purposes possess many intellectual limitations, as already underscored, the democratic emphasis of modern-day leadership is vividly depicted throughout movies, namely we all may turn into ethical leaders. It is possible from those who don't want to exercise leadership, nor even want to recognize such traits within themselves. While tinged with romanticism, Mr. Smith goes to Washington, Forrest Gump, Gandhi, Erin Brockovich, and many others demonstrate the human potential for leading within us all. Sometimes it is due to accident, or simply being in the right place at the right time. Sometimes it is spurred on by deeply-ingrained, convictions. A t o t h e r t i m e s, w e l e a d a n d d o n ' t k n o w w h y, o r h o w, o r t h a t w e e v e n e x e r c i s e d s u c h r o l e s, l a r g e o r s m a l l. F i l m s u n l i k e o t h e r v e n u e s o f l e a r n i n g i l l u s t r a t e w h a t i s p o s s i b l e i n e v e r y m a n, a n d w o m a n, i. e. w e c a n a c h i e v e s o m u c h m o r e t h a n w e c a n p l a n f o r, c o n c e i v e o f, o r h o p e t o b e c o m e.

Endnotes

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Notes on Selecting Films About Ethical Leadership

What follows are notes and comments on over two hundred films I have watched over the last three or more decades. These entries are by no means meant to be systematic nor comprehensive movie reviews in any formal sense, but rather contain general observations, informal reactions, and personal commentary about what each movie suggests to me concerning ethics and leadership. Why is it critical to watch this particular movie and where can its key ethical leadership problems be discovered? Which major characters are important in the story and how do their actions, thoughts, feelings, and interactions relate to our improving understanding of ethical leadership dilemmas? Can helpful lessons be drawn from its plot for honing our own ethical leadership skills? What important intellectual questions does each film raise regarding that subject? What particular themes, such as the leadership/follower-ship issues or the moral basis of leadership, especially stand out and can be reflected upon when watching this motion picture? Do its ideas convey seminal points which advance our understanding about ethical leadership, and, if so, how do they compare and contrast with other films from the same or a different genre? Or, perhaps in reverse, can we learn by negative examples about what not to do regarding ethical leadership and thus gain insights from carefully observing the mistakes of others?

Again, it is worth remembering that none of the following movies are produced for formal ethical leadership instruction or as didactic –lesson drawing exercises. Most, if not all, simply aim at creating audience enjoyment as well as insuring box office success. Thus if the commercial, not educational, enterprise is upper-most valued by

film-makers and thousands of titles are available each year, the obvious question becomes: how to select films for the following analysis and commentary?

My criteria are fivefold: first, availability. The movies that are summarized here by and large must be readily available in neighborhood video rental stores, at supermarket checkout counters, through popular movie catalogues, film libraries, pay-per-view TV and increasingly via disposable DVD. The rare, lost, hard-to-find, or out-of-print copies are not included because this list is intended for ease of reader's use. It is mainly a handy, practical guide to assist discovering and previewing motion pictures that appeal to general interests. If locating films turns into a struggle, lesson-drawing becomes difficult, even impossible, because the cinematic experience requires just that, namely experiencing first hand its reality rather than learning through -second hand reading about the subject.

Second, diversity. The following movies are not drawn from one or two cinematic styles, genres, subjects, or periods but rather reflect a cross-section of types so as to appeal to all viewers. The broad mix is evident by the subject index at the end covering numerous categories including westerns, crime stories, business, minority topics, and much more. Hopefully everyone will find something to his or her liking from light comedies to high drama, from animated cartoons to avant-garde cinema, from old classics to more recent releases. While there should be enough variety to please all interests (except of course for those who simply do not like movies), viewers are encouraged to choose films that will stretch their imaginations and push (or pull) them outside their -normal confines . So if one is engaged in, say teaching, it is recommended, indeed urged, that he or she watch not only those films about teachers but perhaps expand their

world to unknown or less known activities such as by watching motion pictures concerning business, sports, or whatever topic outside their normal everyday experiences. Again, one of the unique qualities of cinema is that it can be a comparatively painless way of tossing us outside of the day-to-day, conventional grind we all encounter. We feel what it is like, at least momentarily, to dwell within a radically different type of world that, in turn, can expand our imaginations and range of points of view.

Third, the following list consists of motion pictures primarily chosen because they offer important ideas or raise key issues about contemporary ethical leadership. While some are decades old, such as *Mr. Smith Goes to Washington* or *Casablanca*, they are deemed germane to helping us comprehend today's problems about this subject, such as by demonstrating the possibility of leadership growth from unlikely people, the importance of deep commitment to core values, the complexities of finding followership, and so on. Some –goodies but oldies like *The Ox Bow Incident* or *Command Decision* convey timeless lessons about ethical leadership. Despite their obviously dated contexts, they poignantly reveal so many –basics that they are invaluable to watch and re-watch. They even surpass many modern films as effective educational venues from which we can learn about contemporary ethical leadership problems.

Fourth, there is the criteria of applicability, or a film's relevance to our everyday lives. These movies are listed due to their potential connection with helping us become better ethical leaders regardless of career vocations. They hopefully, if carefully studied, may, improve our own practical capacities as ethical leaders at work, at home, or as volunteers. The following list does not include simply –pie in the sky notions of ideal leaders, but these movies are chosen because they may relate to our everyday situations

in which we may find their concepts, practices, lessons, or applicable values. Though this does not preclude, for example, –sci-fi flicks in the following commentaries because they are set in –unreal or imaginary futures, such as *The Matrix*”. If they are mind-stretching, provocative stories, science fiction can and does offer often surprisingly profound lessons for students and practitioners alike about everyday ethical leadership dilemmas. Even from highly negative examples of ethical leadership, we can learn –what-not-to-do from movies. Granted, many films with Hollywood endings such as *It’s A Wonderful Life* may seem at first viewing hard to connect with important ethical leadership themes related to real life applications in the 21st century. But upon some reflection and thought, it is sometimes astonishing what profound gems of wisdom are frequently buried deep within these seemingly big budgets of blockbuster cinemas.

Finally, this list was compiled as a guide for teachers and scholars wishing to use films as instructional supplements in their classes on public administration, ethics, management, and organization behavior. As mentioned before, drawing from this compendium of movies can enrich classroom teaching in numerous ways, beyond the standard social science textbooks.

The précis of the movies that follow contain the title, date of release, length, if it is available on DVD, the names of its director as well as the starring actors. Originally I envisioned coding each film according to its quality of ethical leadership contents, possibly using a star system, or some other –key to denote the level of understanding it conveys about ethical leadership. However, grading each film in this manner quickly proved unworkable since –quality ultimately remains very much in the eye of the beholder. The author soon realized that quality depends on a viewer’s vantage point,

personal background, and particular tastes. Moreover, cinema's immense variety of subjects, styles, and immeasurable potential impacts on audiences made such categorization along these lines impractical, even absurd to attempt.

Also it was hoped to initially catalogue movies according to specific ethical leadership topics embedded within each film. For example, if a movie dealt with mentoring leaders, building follower support, or whatever topic, a reader might look under that specific category of ethical leadership issue and locate that type of film to watch. But here again, such a hoped-for-classification proved overly ambitious and hence failed to materialize in the end. Perhaps that sort of schema must be left to another student of this subject to create? Though this project began with high-hopes of doing more, lack of time, funding, and enthusiasm limited developing what some may see as its further potential possibilities.

Finally despite the limits placed by the aforementioned four criteria, the number of following entries could easily have been doubled or tripled. At the time of publication admittedly the author continued to discover many worthy films to add. Indeed for every title on this list, many more deserved further investigation for inclusion. So again, no claim is made that the following list is comprehensive or complete. It would be silly to suggest otherwise with thousands of new movies released annually. Perhaps it should only be said that this is merely a beginning for exploring such a fascinating area. Therefore readers are encouraged to select carefully from these films with the hope they can find their own favorites, ones they will be challenged by, learn from, delight in, enjoy, and even possibly expand their search for others.

About Schmidt (2002, 124m, DVD)

Director: Alexander Payne

Cast: Jack Nicholson	Hope Davis
Kathy Bates	Howard Hesseman
Len Cariou	Dermot Mulroney

On the surface one would expect Warren Schmidt (Jack Nicholson) to be a leader as an executive in a life insurance company that he is retiring from and as the patriarch of his family. Painfully this soon appears not to be the case. Schmidt moves into retirement (finding all of his –important files placed next to the dumpster by his successor) and experiences the sudden death of his wife of 42 years (whom he could never seem to reach out to). He must then come to terms with his empty relationship with his daughter who he considers is marrying a –boob (the daughter pushes Schmidt out of her life as much as possible). Why has he failed as a leader in his career and family? Was it due to Schmidt failing honestly to communicate with those around him? Consequently, making it impossible for him to have a meaningful relationship with anyone? After leaving his daughter's wedding, where he again should have been a –leader at the reception as the father of the bride, he hits rock bottom, wondering if his life is totally meaningless and whether or not he has had an impact on anyone in the world. In the movie's last scene, Schmidt receives a letter regarding the six-year old Tanzanian boy whom he is –sponsoring via \$22 per month donations to an international relief organization. A worker at the orphanage where the boy lives writes that in fact Schmidt's monthly donations are having a dramatic impact on improving the quality of the boy's life. Why is his connection with the boy so important? In addition to the monthly check, Schmidt writes letters expressing how he truly feels about himself and his life. By finally opening up and communicating with someone, Schmidt builds a real human relationship which, in turn, gives meaning to his life. In a wider sense, is this the first step for Schmidt to develop into a genuine ethical leader?

Alexander the Great (1956, 141m)

Director: Robert Rossen

Cast: Richard Burton
Fredric March

Set in 386 B.C., the film focuses on the warrior exploits of Alexander of Macedonia who conquers the known western world by the time he died at 21. Alexander sees leadership as a divine right, chosen by the gods to lead. He even believes that he would become a God upon his death. Through combining charismatic zeal and brute force, he leads his army without earning necessarily their loyalty. Though warned by his father that to conquer does not mean to rule, Alexander sees only the need to defeat all enemy armies and to occupy their lands, egotistically naming cities after himself. Limits of absolute power and ambition of youth are central themes in the film, ultimately demonstrating that Alexander was more a bully than a leader during most of his short life. Only when near death does he realize that a true leader requires devoted followers by

uttering, –It is not lands that are to be conquered but the hearts of men. The film emphasizes how blind ambition coupled with sheer force does not equate to effective leadership– indeed quite the opposite was true in this case.

All About Eve (1950, 138m, also on DVD)

Director: Joseph Mankiewicz

Cast: Bette Davis
Anne Baxter
Marilyn Monroe

Margot Channing (Bette Davis) is Broadway's brightest star in this fable about the destructive effects of ambition. The toast of New York's theater community for her current brilliant work symbolically titled, –Aged in Wood. A self-consciously aging and, as yet unmarried Margot befriends and mentors Eve Harrington (Ann Baxter), who insinuates herself into Margot's social network with gushing flattery. It does not take long for Margot to sense that Eve is getting uncomfortably chummy with friends and takes steps to stop her getting a job with a Broadway producer. Too late! Through trickery Eve has arranged to read for a role in an upcoming play originally written for Margot and even secured the position as Margot's understudy in –Aged in Wood. Moreover, with the unwitting assistance of Margot's best friend, Karen (Celeste Holm), Eve also finds an opportunity to stand in for Margot, to great critical acclaim. Eve's rising star is achieved at the cost of fomenting tensions among Eve, her boyfriend-producer Bill, and Karen and her playwright-husband Lloyd. All, however, recognize that Eve is not the innocent she pretends and soon shun her. Ambition, unfairly, often is burdened with a negative connotation. Surely, worthy goals, pursued and achieved honorably, deserve admiration. Of course, Eve chases after her dreams with an ungrateful, almost sociopathic, zeal that naturally alienates her one-time benefactors. Eve is immoral; so immoral, in fact, that we are inclined to excuse her (but not forgive her). Addison is redeemed by his evident sense of regret and realization that he has acted unethically. While not directly about ethical leadership, this classic movie makes us carefully think about how much we would be willing to sacrifice in order to achieve success as well as what is ethical (or not) in the pursuit of our goal.

All Quiet on the Western Front (1979, 126m, DVD)

Director: Delbert Mann

Cast: Richard Thomas Ernest Borgnine
Donald Pleasance Patricia Neal

This made for TV classic about leadership (or the lack of it) is based on author Erich Maria Remarque (1898-1970) great antiwar novel depicting the harsh realities of warfare on a grand scale as well as on the much less grand scale. The film shows the immense horrors of trench warfare from the perspective of a small group of soldiers. At

the same time on national high command level, the need for leadership and the horrible cost of its absence are vividly underscored prolonging bloody warfare of World War I. Soldiers in both the French and German armies are repeatedly commanded to assault fortified positions of the enemy with staggering loss of life and with no discernable purpose. On the other hand, at the small unit level Borgnine's character turns into a charismatic leader by virtue of his experience and ability to address his country's need for hope. The stark black and white contrasts between the large-scale ineptitude and small unit heroics are both profound and memorable.

All the King's Men (1949, 109m, DVD)

Director: Robert Rossen

Cast: Broderick Crawford

Mercedes McCambridge

John Ireland

Here is a gripping, fictionalized account of the rise and fall of a man of the people, Willie Stark, based on the award-winning novel by Robert Penn Warren about colorful, yet corrupt Louisiana Governor and U.S. Senator Huey P. Long. In a poignant tale of the corruption of power, Stark (Broderick Crawford) plays the backwoods lawyer who starts out as honest but is sucked into machine politics and becomes an unscrupulous politician. The entire movie is riddled with leadership and ethic issues, none more powerful than the one at the end. Stark is facing impeachment and so he goes to old Judge Stanton who covered up the blackmail in order to be appointed the chief counsel of an electric utility. Stark finds out about his misdeeds and threatens to expose the Judge unless he releases the four votes he has in his confidence. Judge Stanton ends up committing suicide in disgrace. Meanwhile, hordes of Stark supporters show up at the state capitol and Stark is vindicated. Though he paid the ultimate sacrifice when assassinated in the final scene, Stark dies at the hands of his opponents as a tragic hero. Was Stark a victim of his own machine politics that he built and so successfully ran, or was he fated to die by over-reaching for power for power's sake?

American Beauty (1999, 121m, DVD)

Director: Sam Mendes

Cast: Kevin Spacey

Annette Benning

Thora Birch

Thematically issues of morality operate on multiple levels in this compelling dark comedic thriller set in contemporary American suburbia. How much evil and depravity lurk below the polished veneer of middle-class America? It depends on how deeply one scratches the surface. Lester (Kevin Spacey) has been laid-off from his apparently

lucrative advertising job. He has reached early middle age, is unhappy in his marriage, emotionally estranged from his wife, Carolyn (Annette Benning)-although they continue to live in the same home –respectfully – but utterly despised by their teen-age daughter Jane. Granted a generous severance package by his former employer (by means of extortion), Lester goes to work at a fast-food burger joint, begins to improve his appearance through diet and exercise, and indulges masturbatory fantasies about his daughter’s impossibly sexy classmate, the star member of the local high school cheerleading squad, Angela. Ignoring the subtexts of homoeroticism, middle-age adolescence as well as Carolyn’s infidelity, the –things-are-not-what-they-seem message in *American Beauty* the necessity to –see through surfaces in order to exercise ethical leadership that must begin with self understanding.

American Me (1992, 126m)

Director: Edward James Olmos

Cast: Edward James Olmos
William Forsythe
Pepe Serna
Evelina Fernandez

American Me concerns a man forced by circumstance to learn the difference between power and leadership. Santana (Edward James Olmos) is thrown into jail at the age of 16 and not released until he is 35. While in jail, he realizes that the way to survival is through power. He forms a –click with other Chicanos and becomes its most powerful leader, able to control the under-world inside as well as the outside crime world. Santana rose to power in jail by killing people, dealing the drugs that in turn kills children and takes away women’s self-esteem by raping them. When released, he meets a woman and through her he learns that true leadership connects power with values and morals. While about individual redemption, it also suggests a worthwhile tale about transformational leadership.

The American President (1995, 120m, DVD)

Director: Rob Reiner

Cast: Michael Douglas
Annette Benning

The President of the United States in this film would do anything to be portrayed as a real leader. Yet Michael Douglas’s character demonstrates zero ethical leadership. He is an effective politician but simply a mouthpiece; a voice for others but does not instill a vision. Instead, a vision is imposed on him by his handlers. He is manipulated at every turn and his values shift with the polls as well as from pressures of his advisors. His only consistent purpose seems to get re-elected, or rather to choose the best way to get re-elected at any expense. Others lead him, rather than the reverse. When he finally

takes a stand on something to help the country, it is merely so he could get Annette Benning back. Being effective at politics maybe is essential to begin being a good leader, but being good at politics does not necessarily make a good ethical leader. Sounds familiar? This distinction is significant but so easy to ignore.

Amistad (1997, 152m, DVD)

Director: Steven Spielberg

Cast: Djimon Hounsou	Morgan Freeman
Matthew McConaughey	Nigel Hawthorne
Anthony Hopkins	

Amistad portrays the gruesome hardships of slavery in 19th century America. The story concerns Africans who were on their way to America in a slave ship when they took over the ship and killed the crew. The film concentrates mainly on their capture and trail, especially how they sought to prove their innocence and gain freedom. Many characters in the film offer fine examples of ethical leaders. Particularly Cinque, Baldwin, and John Quincy Adams turn into superb ethical leaders in their own right. Each breaks out their specialized field to fight for a common public cause and they cross the barriers of race and class in order to fight for a common cause engendering a deep understanding and respect for each other. Each contributes his own specialty: Cinque with tribal support and perseverance, Baldwin by his legal knowledge, and John Quincy Adams through his political skills. How they bond together to help the slaves regain their freedom and return to their homeland offers excellent insights into exercising collaborative leadership for the common good.

And the Band Played On (1993, 140m, DVD)

Director: Roger Spottiswoode

Cast: Mathew Modine
 Alan Alda
 Lily Tomlin

Here is an excellent docu-drama based upon an award-winning history by the same title focusing on non-ethics and non-leadership. When AIDS in the early 1980's first began to kill people mysteriously throughout the United States, many public and non-profit organizations were alerted to the potential threat of the disease. The Centers for Disease Control (CDC) urgently sought a method to control the fatal disease; however, the Reagan Administration chose not to fund AIDS research. The research community had scientists who that could have drawn attention to the cause of funding AIDS research but many seemed too concerned with personal or financial gains. The business community - blood banks and bathhouses - sought profits ahead of the possibility of saving people. In the end the story recounts what happens when ethical

leadership is avoided for very different motives by many parties who should have been virtually concerned. In essence, nothing happens – and people died needlessly as a result.

***Angela's Ashes* (1999, 146m, DVD)**

Director: Alan Parker

Cast: Joe Breen Claran Owens
Michael Legg Emily Watson
Robert Carlye

In *Angela's Ashes* we follow our hero, Frank McCourt, through ten years of his early adolescence. Both religion and social class define his upbringing in a poverty-stricken Ireland. The film exemplifies how Frank's leadership skills, rooted in family, social, and religious values, come to the forefront as he matures. One critical moment during the first part of the film shows Frank's father struggling as an unemployed alcoholic, deserting his family, and leaving them destitute. Frank assumes leadership responsibilities at age five when he is forced to care for his grieving mother, coping with a husband who is not around, the death of her three children, and the responsibility to care for her brother. We follow Frank to age 15, when he experiences the discrimination from the Catholic Church who belittles his mother for being married to a North Irish as well as criticizes her for her poverty – when the priests close the church door in his face. He is deemed unworthy of being an altar boy, simply because he is from an unacceptable social class. In a matter of only two hours, many small-scale personal acts add up to a vividly touching portrait of how ethical leadership within a family is born and matures out of necessity. So a question – does ethical leadership arise mainly out of need? But then why do some in need so admirably rise to the challenge whereas others in similar circumstances fail?

***Antz* (1998, 83m, DVD)**

Director: Eric Darnell

Cast: Woody Allen
Sharon Stone
Gene Hackman

This children's tale with remarkable insight portrays how a leader is born. Z, a common worker, does not like his lot in life. Through risk-taking and thinking outside the box, Z becomes a leader of the ants and saves the colony in the process. Does his leadership grow from being in the right situation, or just good luck? This story points out instead the importance of individual courage. It begins by underscoring how everyone in the colony was conditioned to exist without personal liberty. In fact, when Z disrupted the social order, he is first viewed as an annoyance and not until later was Z seen as successful after opening the eyes of the colony to freedom. The ethical dilemma that Z faced relates to every kind of ethical leadership, namely whether or not to stir the pot?

Z must first convince himself to take a risk and next convince his/her peers to try a new or better way, even when everybody may be satisfied with the tried and true. Great leaders are risk-takers, who often base their knowledge on both intuition and little information, but plunge forward knowing what's right in their hearts despite the odds. When faced with adversity and opportunity, Z uses his creativity and courage to save the colony and defeat an enemy that came from within its own ranks. Leaders as change-agents and how tough that sort of leading is to accomplish are depicted here so directly and simply that even adults can learn something.

Apocalypse Now (1979, 153m, DVD)

Director: Francis Ford Coppola

Cast: Marlon Brando
Martin Sheen

Set against the backdrop of the Vietnam War, this film updates Joseph Conrad's novel *Heart of Darkness* which characterizes a complete absence of ethical leadership. The principal players, Colonel Kurtz and Captain Willard, operate in a moral vacuum. Kurtz is a demagogue and Willard's mission is to kill him. Arguably the setting of the Vietnam War is perfect, insofar as it is often described in terms of moral ambiguity since even today the very rationale for America's involvement there remains questionable. In relating the horrors of the war, Kurtz tells Willard about an incident in a village, where as a humanitarian effort, the Army inoculated the children of the village. However, the Viet Cong came in right after U.S. troops pulled out and hacked off the arms of the inoculated children. At first, Kurtz says that he was horrified. Then he came to the realization that if he had ten divisions of those kind of men—all our troubles here would quickly be over. For Willard, admittedly a man whom the story implies has no moral compass, his dilemma centers around murdering a fellow American officer. While the ability to follow orders is an important quality in the military, ethical leadership in this case would require at minimum a cognizance of the enormity of consequences from any—by the book actions. In the voice over narration by Willard, he says something glibly to that effect and then completes his mission apparently without guilt. A world without clarity of what is right and wrong as well as the consequences for unjust and unlawful acts yields leadership without purpose.

Apollo 13 (1995, 140m, DVD)

Director: Ron Howard

Cast: Tom Hanks Ed Harris
Kevin Bacon Bill Paxton

Apollo 13 chronicles NASA's attempt to follow the first moon landing in history, *Apollo 12*, with a second success. The story stresses the critical importance of how teamwork—works under intense pressure. Three astronauts who have had to abort a

moon landing due to an onboard explosion confront and then struggle to survive with limited fuel and oxygen. Mission control, normally directing actions of the astronauts on their way to the moon, instead turns into a –problem –solving–think-tank : how to contain an explosion caused by attempting to –stir the oxygen; how to stretch limited oxygen and fuel reserves; deal with limited battery power; questionable engine sequences; an overabundance of carbon dioxide; not to mention how to safeguard the heat shield in the event that the astronauts make it that far to re-entry. The film examines closely three distinct groups: the families, mission control, and the astronauts in space. A astronaut’s families must deal with the nerve-racking, life-death tensions of loved ones witnessed on world-wide TV. Mission control is portrayed as a conglomeration of several hundred different experts but is suddenly transformed into a single unit for the sole purpose of getting the spacecraft and its crew safely back to earth. When the goals of this flight changed from a moon-walk to survival, the movie ably portrays how mission control quickly finds answers methodically to a series of life-threatening problems. Once a creative solution is discovered, there is no attempt to second guess the solution. It has to work; there is no room for any margin of error. Every solution involves strict, concise instructions that must be followed based upon best available information and theories. The astronauts work in a similar fashion, almost as a military team works together as one. The management style is therefore top-down, hierarchical, but without rigidity, as it tends to flow back and forth naturally towards team-members with the greatest knowledge for solving the specific situation at hand. Here is one of the best examples captured on film of ethical leadership as effective team-work.

Atanarjuat (The Fast Runner) (2002, 161m, DVD)

Director: Zacharias Kunuk

Cast: Natart Ungalaaq

Sylvia Ivalu

Peter Henry Aransas

Lucy Tulugarjuk

Atanarjuat – The Fast Runner tells the story of Canadian Inuits residing in the village of Igloodik circa 1000 CE. This simple tale depicts Igloodik as a village heavily cloaked in the evil imprint of an ancestral rivalry. Two brothers are loved by their village as a result of their good natures, hard work ethics, and hunting skills. The two brothers are the sons of a man who was traditionally ostracized as a result of an ancient rivalry. When the two young men come of age, they start their own families and live in peaceful coexistence with nature and their neighbors, but the village harbors a gang of exploitative thugs who are envious of the brothers. They let loose their temptress sister on the brothers with the end result that the bucolic village-life harmony is shattered. The ethical framework of is ripped apart and chaos ensues. One brother is brutally murdered. The other runs for his life naked across the ice and manages not only to escape but also survive. That brother regains his strength under the watchful care of kind neighbors. Once healed, he returns to the village of Igloodik to find his wife and son and reclaim the family’s moral integrity (and in turn the well-being of his village). He is determined to teach the bad guys a lesson in ethics by not killing them. Instead, he thoroughly scares them into agreeing that the ancient curse of tribal killing must stop. The community then

follows Atanarjuat's example of ethical leadership to reestablish ethics, justice, and public order. In a traditional ceremony, they quietly ask evil gang to leave. After they are forced out, Igloolik returns to its peaceful existence within its former ethical framework and with its standards of conduct firmly in place. In many ways, this film makes the important point that ethical leadership and well-established codes of conduct are necessary ingredients for keeping communities free from chaos and trouble. Or, does the film remind us that evil lurks even when stable traditional values are in place and so it is always necessary to sustain sound ethical leadership behavior to defend against the inevitable evil embedded in mankind?

Au Revoir Les Enfants (1987, 103m)

Director : Louis Malle

Cast : Gaspard Manesse	Raphael Fejtö
Philippe Morier-Genoud	Francois Négret

In this autobiographic account of the director's childhood in WWII France, young Julien is only a child during the Nazi occupation. His world consists mainly learning how to survive boarding school along with missing his mother. During this time of chaos and war, he and the other boys grow into manhood. They fumble with typical coming-of-age touchstones of sexuality and testing authority. Julien also grapples with trust and betrayal, loneliness and friendship, and other adult issues at a very early age. The crux of this film's ethical dilemma is whether the cloistered boarding school in which Julien lives must accept or reject the newcomers, namely the new boys who are actually Jews in hiding. The school turns out to be a metaphor for French society at large, and what happens there reflects how France chose to deal with the Nazi occupation and the French Jews. Julien decides to accept the new boys, even when he realizes their secret. But after Joseph tells the Nazis of the Jews in hiding, Julien learns that with his casual friendship he had unwittingly chosen sides in a life-and-death struggle. Nothing he learns is casual in war, not stealing a loaf of bread from the cafeteria, nor whom you choose to call -friend. The film's ethical leader clearly is the school headmaster, Father Jean, who calms panicked teachers, tries to keep the boys fed on meager war rations, and steadfastly puts his life in jeopardy to hide Jews. He fires from the school a thief whom he believes committed the greatest crime of not sharing with others. Until he is taken away for his transgressions—against the Nazis, the Father represents an island of reason and compassion in the midst of war. Father Jean led secretly in the midst of horrors, without the boys' knowledge, leaving behind worthy lessons of ethical leadership, for not just the boys, but for all of us.

The Aviator (2005, 170m, DVD)

Director: Martin Scorsese

Cast: Leonardo DiCaprio Alec Baldwin
Allan Alda Kate Blanchett
Kate Beckinsale Willem Dafoe

This movie documents the extraordinary life of billionaire business owner, movie director, and aeronautical maverick Howard Hughes, (Leonardo DiCaprio). Hughes is energetic, optimistic, and visionary. In the face of seemingly insurmountable odds Hughes does what it takes to continue on his course of designing innovative aircraft and building his industry empire including taking on immense debt, risking his life, and managing his own obsessive-compulsive disorder. While actively engaged leader of his enterprises, his attention to minute details annoys those who worked for him. His strong work ethic, could have been more effective if only he were able to trust those who worked for him more. His meddling in the details slowed some projects down while costing other projects huge sums of money. Juan Tripp's character (President of Pan Am Airlines) offers a fine example of an unethical businessman. Through favors and political donations, Tripp nearly puts Hughes out of the airline business and smears his reputation with the help of a U.S. Senator, Owen Brewster (Alan Alda). The film explores Hughes bizarre leadership style that led to remarkable business success and amazing technological innovativeness, but his driven unstable mental condition, notably paranoia as well as obsessive-compulsiveness destroyed numerous personal relationships around him, even his own life.

Backdraft (1991, 136m, DVD)

Director: Ron Howard

Cast: William Baldwin
Kurt Russell
Robert DeNiro

Backdraft is a movie about two brothers who are firefighters in the Chicago Fire Department. Russell plays the older brother who has been a lieutenant for many years and Baldwin portrays the younger brother, fresh out of the academy and assigned to Russell's company. The brothers' father was also with the Chicago Fire Department and died in the line-of-duty. Considerable rivalry, animosity, and jealousy are evident from the onset of the film between the two brothers. Baldwin has trouble with the way Russell treats him as his supervisor. Baldwin then is assigned to a position under the Fire Investigator (DeNiro) who investigates a series of arsons occurring throughout the city. DeNiro is an experienced fire investigator and was present when the brothers' father was killed, so DeNiro feels the need to mentor Baldwin by providing him with skills, training, and experience to develop Baldwin into a seasoned fire investigator. Baldwin learns to think like an investigator as well as that to gain requisite experience takes time. He works through this case and ultimately is on his own with this case after DeNiro is injured. In the end, Baldwin finds out that the arsonist is a firefighter. Baldwin struggles

with bringing the information forward to the public. As a result of the investigation, two firefighters are killed (Russell and the arsonist firefighter) and an alderman involved in the arsons is arrested. Doing the right thing turns out to be the important lesson about ethical leadership embedded within this film, but there are numerous other individual lessons such as the importance of mentoring, dedication to duty, professionalism, learning the ropes through experience, and much more.

Barber Shop (2002, 102m, DVD)

Director: Tim Story

Cast: Ice Cube

Cedric the Entertainer

Eddie (Ice Cube) inherits his father's barbershop and at first he sees it as nothing more than a huge financial hardship and waste of time and energy. So he makes a deal with a local loan shark who buys the shop with the intent to sell it for a profit. Slowly Eddie understands that the shop is much more than just a barbershop, but a community meeting place and center for the free speech and support for black men in the city. Ethically, he soon realizes that he sold his soul to the devil and must scramble to buy the shop back. A highlight of the movie occurs when Eddie makes a speech about what is wrong with African American Culture. He says that Rosa Parks received the attention because she only did the right thing. The point: blacks should stop blaming white people for their problems and take moral responsibility for their own actions. Calvin succeeds in getting his shop back and keeps this lifeline for the black community open. Although he neither planned, nor wanted to assume an ethical leadership, Calvin grew into that role. The moral: If you keep an open mind and heart, one can learn from life how to grow into a bigger and better person.

A Beautiful Mind (2001, 134m, DVD)

Director: Ron Howard

Cast: Russell Crowe

Ed Harris

This film explores the life of John Forbes Nash Jr., a Noble Prize winning mathematician. As a young man attending Princeton, he is different from most of the graduate mathematics students. He is intensely driven and wants to make a great mathematical discovery that will make him famous. His groundbreaking work on game theory eventually brings him fame in several fields as well as the Nobel Prize. As he becomes an intellectual leader in his field, Nash's mental illness (schizophrenia) overtakes him. His inner demons cost him his friends and colleagues. The drugs prescribed to control his mental illness make it impossible to continue academic teaching and his research. Ultimately, with the help of his wife and colleagues and new drugs, he begins to work and teach again. Later in life he is recognized by his intellectual peers

and the world as an intellectual leader for his remarkable math contributions. Starring Russell Crowe (John Nash), Ed Harris (Parcher), Jennifer Connelly (Alicia Nash), Christopher Plummer (Dr. Rosen), *A Beautiful Mind* offers some interesting questions: What happens when a leader becomes mentally ill? Can this person find a useful role in the community? How should his peers and his organization deal with a mental breakdown? Are we naturally prejudiced against the mentally ill? Can a person with mental illness attain a position of intellectual leadership, or for that matter leadership in any field?

Becket (1964, 148m)

Director: Peter Glenville

Cast: Richard Burton	Peter O'Toole
John Gielgud	Donald Wolfitt
Martita Hunt	Pamela Brown

Not only a splendid production with Oscar-Award-Winning performances by gifted actors, *Becket* belongs in the category as one of the great films about ethics and leadership. As King Henry's best man, closest friend as well as his Royal Chancellor and Archbishop of Canterbury, Beckett demands the excommunication of Norman Aford who murdered a priest and thus sparks a stormy break between the two. Becket (1118-1170AD) as the Archbishop, defends the Church from further royal onslaught. When the King tries to take control of the church, Beckett resists Henry II's effort to collect taxes and try priests accused of crimes. Henry asks his knights if anyone is brave enough to rid him of –a single troublesome priest and knights then murder Beckett in the Cathedral when he was at evening prayers. King Henry pretends to grieve Becket's death but achieves his goal of absolute control over England. The story raises several fundamental issues about the place of moral values involving leadership. Or, to put in another way, must leadership always be ethical in order to lead effectively? Or, are ethical values expendable if one wants to lead and then survive as a leader? Are ethics and leadership opposed to one another in irreconcilable conflict? Becket was made a Saint by Pope Alexander III in 1173AD and is seen as a martyr of the Catholic Church, but it is not clear that Becket made sound decisions. So was Becket ethical but an ineffective leader? No matter the nobility of his cause, did Becket simply become the victim of his own political ineptitude and sheer stubbornness? Or, was it better for him to die in order to become an enduring symbol for a just cause?

Before Night Falls (2000, 125m, DVD)

Director: Julian Schnabel

Cast: Javier Bardem
Sean Penn
Johnny Depp

The torment of gay Cuban writer Reinaldo Arenas (played by Javier Bardem) is graphically depicted in this auto-biographical film. His country arbitrarily arrests people leading a homosexual lifestyle and harshly punishes artists for expressing themselves freely. In the movie, through flashbacks, Arenas fondly remembers his childhood and his mother's love. As a champion for freedom and unwilling to succumb to the brutal government dictates, Arenas continually refuses to conform which eventually lands him in jail. Here is a tale of an artistic leader who led without necessarily having any followers to support him. Reinaldo's behavior grew from his deep belief that his freedom is worth dying for. Although many Cubans living in Cuba today still are unable to read his books, the government continues to fear him as a threat. Reinaldo finally escapes Cuba, but arriving in America turns out to be bittersweet experience. Exiled from his homeland. He is free to live the life he felt most passionate about as well as to write about his life as a symbol of hope for others to emulate. However, this movie raises a troubling issue about ethical leadership – is it better to stay and fight the good fight at home, perhaps risking death, thereby becoming a martyr for the cause? Or, survive alive from afar as a symbol of freedom for those who remain behind at home?

Bend it Like Beckham (2003)

Director: Gurinder Chadha

Cast: Parminder Nagra	Keira Knightley
Jonathan Rhys-Meyers	Archie Panjabi

Bend it Like Beckham is light comic fare but still manages to touch on leadership and ethics. *Bend it Like Beckham* follows Jess, an Indian girl living in England, who desires to play football like her idol David Beckham. Jess is part of a proper Sikh family that has held on to their cultural heritage despite living as expatriates in England. Jess' parents expect their daughters to perform well in school and marry –good Indian boys. Football is not part of that equation. Jess possesses both skill and passion for football and attempts a difficult balancing act, to follow her love without disappointing her parents. Eventually she convinces her parents that football, education, and marriage are not irreconcilable – namely, that it is possible for her even to fund her higher education through her athletic talent and eventually explore marriage and family. Jess effectively navigates the constraints of these traditional obligations without losing sight of her ultimate dreams. She joins an all women's British team, leads them to victory, nabs an athletic scholarship to an American university, and is able to demonstrate to her overly protective father that her football skill may in fact be a blessing rather than a curse. In a small slice of life, Jess becomes a leader in her own right because she is a bridge builder by skillfully balancing tradition, and her first love in order to open the door a little wider for other young Indian women to follow their dreams. In essence, is that what successful ethical leadership entails, effectively navigating among multiple competing obligations that turn –lose-lose' situations into –win-win' ones?

The Big Country (1958, 163m)

Director: William Weyler

Cast: Charlton Heston	Gregory Peck
Jean Simmons	Carroll Baker
Charles Bickford	Burl Ives

This big budget western centers on a long-standing feud between rival ranchers, Gregory Peck and Charlton Heston vs. Burl Ives and Charles Bickford but also depicts many different styles of leadership. Especially worth considering are (by contrast to the other characters) the strong ethical leadership of Gregory Peck (Jim McKay) and Jean Simmons (Julie). Both individuals led by quiet example practicing their strong ethical religious standards by what they did and said daily. Neither let the –accepted local community standards influence their own ethics and values, nor how they led their own lives. For example, Jim McKay did not accept the communal western value that requires a man to defend his honor or prove his worth because someone else simply said so. Neither pushes their own values or ethics on others, yet they did not compromise the central morals that they felt were important. In short, if one looks past its glamour and romantic Hollywood themes, *The Big Country* contains a simple but essential ethical leadership message.

The Big Easy (1987, 100m, DVD)

Director: Jim McBride

Cast: Dennis Quaid
Ellen Barkin

The Big Easy tells the story of police corruption in New Orleans. Reme McSwain (Dennis Quaid) has been part of the New Orleans Police Department for all his adult life as was his father before him. He has grown up with a sense that corruption is part of being a big city police officer and, that as long as you stay away from big crime, it is okay. The story opens with a dead body in the fountain in front of a known mafia owned building. A string of dead mafia from several factions convinces the police that these deaths are a result of simply a gang war. The lead prosecutor (Ellen Barkin) has a witness that identifies the killers as cops and begins an investigation of the police. Reme is caught in a sting (unrelated to the murders) and gets off by tampering with evidence McSwain destroys a video tape of his crime by having a fellow officer put a strong magnet next to the tape. Officers who have been killing the mafia then learn that she (Barkin) is going to investigate them. Finally Reme comes to the realization that you cannot be a good cop and play fast and loose with the rules. This film properly questions whether effective leadership can be achieved by playing beyond rules, or beyond accountability. If something is wrong, is it wrong even if it's only –a little wrong? Is it necessary to define clearly right from wrong in order to remain –one of the good guys? In many public service fields that –lesson can be a bit too obvious but hard to achieve in practice.

Black Hawk Down (2001, 143m, DVD)

Director: Ridley Scott

Cast: Josh Hartnett	Ewon McGregor
Tom Sizemore	Sam Sheppard

This movie chronicles the tragic United States involvement in Somalia after the Gulf War. The United States military supported a humanitarian aid mission to protect the food supplies sent to assist the starving people of Mogadishu. Local warlords confiscate the food supplies and use food as a weapon to gain control over its people and territory. The United States' involvement is intended to be a short six-week mission, but to Washington's disappointment, it takes longer than expected. Feeling pressure from Washington, the commanding general sends a helicopter and ground forces quickly into town in order to remove key warlords and stop the widespread looting and terror. The mission turns into a disaster when the locals fight back in support of the warlords. During the ensuing battle, one of the US Black Hawk Helicopters is shot down. The mission then turns into an effort to save the chopper crew as swelling crowd of ruthless rioters head toward the downed chopper. The ethical leadership issues center around the poor planning and over-optimistic evaluation of the situation. Planners thought Somalia would be an easy mission where the military could quickly get in and get out. But after it went bad, the command staff's decision not to abort the mission caused additional needless casualties. The command staff did not in advance anticipate either the firepower or the reaction of the Somali Warlords. Not only are basic cultural differences ignored by planners, but the organizational differences between the Delta Force and the Rangers complicate matters. Both groups of elite soldiers needed to work together as a team in order to make the operation successful but from the start these two units training, tactical capabilities and professional cultures were at odds. The Delta Force troops operate alone or in small groups. While Rangers, on the other hand, always function as a unit. Such operational differences only exacerbated an already flawed mission and thus this film provides numerous invaluable ethical leadership lessons that apply well beyond the military organizations.

The Black Robe (1991, 105m, DVD)

Director: Bruce Beresford

Cast: Lothaire Bluteau
Aden Young
Sandrine Holt

The Black Robe is the story of a young Jesuit priest who sets out in 1634 Quebec to convert the Huron Indians of the area to Christianity. He is accompanied by another young Frenchman and a team of Iroquois guides. The young Jesuit seeks to lead the savages into the Kingdom of God, but they have little desire to follow him. The Iroquois put up with the priest because they are afraid of the French military power so they become unwilling followers. The film explores the theme of religious leadership, though the key issue of leadership concerns followership. Leadership is not a one way

street. Leaders learn, as this movie suggests, a great deal from those they are lead. The priest realizes his ethical leadership is more than saying –I know what’s best . The Hurons feel that if they accept Christianity they will become weak and vulnerable to their enemies. A postscript tells how the Huron do eventually convert to Christianity and then are decimated by their enemies, the Iroquois who remained pagans. Question: do followers need to retain at least some of their own beliefs in order to remain strong and free? By losing their Native American identities based upon traditional beliefs, did the Hurons then lose their will to fight and survive?

Blow (2001, 124m, DVD)

Director: Ted Demme

Cast: Johnny Depp Ray Liotta
 Rachel Griffen Penelope Cruz

George Jung (Johnny Depp), a major drug smuggler in the 1980’s, was originally a nice middle class kid who grew up in a pleasant east coast suburb and then moved to California after high school. In California, marijuana was more prevalent than in the east and so he devised a way to make quick money by transporting and selling it at eastern college campuses. Despite the legal issues with drug use and smuggling, the film touches on important leadership and ethical issues. Like any other organization, Jung’s illicit smuggling operation needed effective leadership to accomplish its mission. This was a business much like any other; someone had to make decisions to get things done. Production, supply networks, planning, hiring good personnel, and motivating them were required. But there were differences: the work required utmost loyalty and the threat of death is ever – present if one crossed the wrong person. Jung’s, life continuously teetered between making millions and death. He struggled between being rich and free to losing everything and locked in jail. Finally, after the birth of his daughter, he wanted to get out of the drug trade, but his wife did not want to give up the lifestyle so she had him arrested. For the rest of his life Jung tried to win back the trust and love that he had lost with his daughter. The film points out some surprising similarities– and differences-- between leading legal and illegal organizations. So does leading legal vs. illegal operations in reality differ only in matters of degree – if at all?

Bob Roberts (1992, 105m, DVD)

Director: Tim Robbins

Cast: Tim Robbins Lucas Hart
 Giancarlo Esposito Gove Vidal

Bob Roberts provides an interesting study of not-so-nice leadership in the political arena. Bob Roberts is an extreme right wing candidate who is running for Congress. His leadership skills are readily apparent: he has a vision of what is right for his constituents and communicates that message easily to the voters to gain their support. He utilizes his

entertainment background successfully throughout the campaign as a folk singer plus is a master manipulator of words. His charisma and charm make him appealing to the media. Roberts came into the race as a millionaire after running successful business ventures and from playing the stock market. The film provides a glimpse at the dark side of politics when Roberts launches a smear campaign against his opponent, a dyed-in-the-wool liberal, who is caught in a supposed sex scandal. Horrible tactics are used by both sides during the campaign. At one point in the movie an African-American journalist says that Roberts –adopted the persona of a liberal and turned it on itself. She refers to him as a –rebel conservative deviate. Such mud-slinging and negative advertising may not be fun to watch, but it may not be so far off the mark in portraying what we witness in contemporary American politics.

Bobby Jones Stroke of Genius (2003, 129m, DVD)

Director: Rowdy Herriman

Cast: Jim Caviezel Malcolm McDowell
 Jeremy Northam Claire Forlani

This film is about the great golf legend Bobby Jones who earned –The Grand Slam of Golf by winning all four major tournaments in one year. He never went pro as a golfer because he believed the game should not be played for money but only because of his passion and love for it. Jones displayed great morality and ethics throughout this film. In one scene for example he calls a judge over during the tournament and says that he (Jones) made the ball move. The judge asks him if he is sure and doesn't want to give him an extra stroke, but Bobby insists that the ball moved because of his own doing. Bobby could have blamed the ball's movement on some other occurrence but due to his absolute honesty and ethical values he takes the extra stroke. Bobby Jones inspired other people by his exemplary behavior when he plays Walter Hagen, a pro-golfer who doesn't care about the game but only cares about the fame and glory. Hagen at first despises Jones for his love of golf, but he comes to admire him. Bobby Jones accomplished much during his life by his uncompromising attitude, drive, love of the game, and certainly by his natural talent.

Bourne Identity (2002, 119m, DVD)

Director: Doug Liman

Cast: Matt Damon Frank Potente
 Olive Owen Julia Stiles
 Chris Cooper

Matt Damon plays an amnesiac that is found floating, almost dead, by a fishing boat. Damon quickly finds himself being pursued by all types of killers and does not know whom to trust. He does not want to kill people and, because of the amnesia, he is not sure who he is nor why he must kill them. Nonetheless, he finds that he can use innate

martial arts, linguistic, and other various impressive skills to escape the bad guys. His moral dilemma is between what he feels is the right thing to do (not harm people whom he does not even know because of his amnesia) and what he must do to protect his own life (harm people he does not even know in order to survive). Therefore, is murder justified to protect one's life even when one is uncertain of one's own virtue. Does survival trump ethics?

Bowling for Columbine (2002)

Director: Roger Moore

Bowling for Columbine is a documentary about guns and violence in America. The film provides viewers with a roller coaster ride of emotions as it mixes humor with horrifying clips of war and death. Michael Moore sets out to find the reason why the rates of United States gun violence are so much higher than the rest of the civilized world: over 11,000 deaths per year in the States compared to the under 200 gun-related murders in Canada. Canadians watch the same violent films; they have the same number of troubled teens; roughly the same ethnicity mix; not to mention a higher unemployment rate to boot. Therefore, the question, What makes America so much more prone to gun violence? Moore's answer: the media, corporate, and government leaders. For example, the film places much of the blame on the media's constantly fanning messages about fear to the public. The news highlights murder, disease, and stories relating to death and bloodshed as general lead pieces. As a result, Americans are thrust into a constant state of alertness and fear to defend themselves from –perceived evils. By repeatedly feeding our fear from the Y2K hype to the sale of gas masks and burglar alarms after the 9-11 attacks the media with business and government support foster violence. This docu-drama is obviously –a message film which envisions evil forces plotting and fostering American violence, but one aimed to hit home at American moral consciences.

Braveheart (1995, 177m, DVD)

Director: Mel Gibson

Cast: Mel Gibson Sophie Marceau
Patrick McGoohan Angus McFadyen

This story is about William Wallace (Mel Gibson), who led a Scottish Revolution against England. Wallace, even though an extremely violent character, is portrayed as an honest and good man. Wallace is a proto-type of the charismatic leader who motivates his troops through the power of his forceful personality and his own bravery on the battlefield. However, Wallace is motivated by hatred. His bride was raped and killed by the English King's Soldiers when she refused the advances of one of them. The rage which Wallace feels becomes the chief catalyst for his struggle against the English. Vividly he exhibits that rage and viciousness on the battlefield by turning disorganized tribes into a united victorious army. The power of leadership via charisma -- and what it

takes to be a capable charismatic leader -- is well depicted here, even though neither Wallace's motives nor means are necessarily pure.

Bread and Roses (2002, 106m, DVD)

Director: Ken Loach

Cast: Pilar Padilla

Adrien Brody

George Lopez

An illegal immigrant, Maya (Pilar Padilla), arrives in Los Angeles to live with her sister, Rosa, and finds a job with the same downtown cleaning service where Rosa works. At this cleaning service workers are treated horribly – as if they do not possess any civil rights. Sam, a union representative, works with Maya and others to try to unionize them. Many fear they will lose their jobs and may even be sent back to Latin America. Maya exhibits ethically committed leadership by resolutely fighting for her rights as well as the rights of her fellow workers. Her attitude is expressed by her words, –When you have nothing, you have nothing to lose. At one point, her sister Rosa sells the workers out in order to make money necessary to pay for her ailing husband's hospitalization which outrages Maya. Yet, when Maya learns of Rosa's many sacrifices to help her family (such as prostitution), the reasons for her actions are better understood and respected. In the end, through perseverance, the workers unionize, but Maya is sent back to Mexico because she robbed a gas station to help a friend pay his bills after he got fired for engaging in union activities. All did not end well for Maya yet her ethical leadership made a difference in the lives of many others. The high price for courageous leadership is thus realistically and sadly depicted here.

Breaker Morant (1979, 107m, DVD)

Director: Bruce Beresford

Cast: Edward Woodward

Bryan Brown

Jack Thompson

Edward Woodward and Bryan Brown star as two Australian soldiers are court martialed and executed for their part in executing Boer prisoners of war. Captain Morant (Woodward) is a well-educated man with a flare for poetry and song. He enthusiastically enlists for an elite British commando unit in South Africa. Morant, second in command under Captain Hunt (Brown), brings order to the unit and more discipline than previously existed. The commandos wage long-running, difficult guerilla warfare against the Boers. After a successful raid, Morant returns to camp with a few Boer POWs and Hunt tells him that the British high command had verbally ordered all POWs to be executed because there was no space to house or feed them in their remote camp. Morant does not agree with this order but did nothing to interfere with carrying it out. Ultimately,

Breaker's Morant is a good example of the hard choices confronting leadership. Is the sacrificing two individuals for the greater good acceptable? For Lord Kitchner, the death of these two men to bring about the quick end of a costly, unwinnable war is both reasonable and desirable. However, the way in which Morant and Hunt were sacrificed cannot be considered honorable. Was rigging the trial and denying the defendants fair due process as well as allowing outright perjury justified? Or ethical? In brief, did the ends justify the means? And how high up the command chain can or should such behavior be held accountable? To even Kitchner himself?

The Bridge Over the River Kwai (1957, 161m DVD)

Director: David Lean

Cast: William Holden Alec Guinness
 Jack Hawkins Sessue Hayakawa

The Bridge on the River Kwai contains numerous ethical leadership issues within a simple tale about British prisoners of war during World War II ordered build a bridge over the River Kwai by the Japanese: How did the British prisoners maintain discipline under the rigid leadership of Alec Guinness? How did the Japanese Camp Commander set rules as well as gain the prisoners compliance although he lacked any real leadership skills? Why did British officers struggle so hard to maintain the formal rules of war, while the Japanese failed to do so? Did Guinness cross the line of ethical conduct in collaborating with the enemy to build the bridge? Why was there so little resistance by Guinness or by his subordinates? Why was the bridge building sabotaged by the informal leadership of several prisoners? Where did their support and leadership initiative come from? Especially why did Guinness lose sight of the grand war purposes in order to follow blindly formal rules to build the bridge as ordered by the Japanese Camp Commander? Can his leadership be viewed as ethical and/or effective?

A Bridge Too Far (1977, 175m, DVD)

Director: Richard Attenborough

Cast: Sean Connery Gene Hackman
 Michael Caine Laurence Olivier
 Anthony Hopkins

In September 1944 the European Allied Armies found themselves facing a German enemy in disorganized retreat. Field Marshall Montgomery proposed Operation Market Garden, a massive airborne assault behind German lines with the objective of capturing key bridges near Arnhem, Holland, followed by a rapid turn to the right to invade Germany's industrial heartland, the Ruhr. The operation envisioned as a quick way to end the war before 1945, failed spectacularly with more lives lost than in the entire D-Day invasion of Normandy. The movie catalogues the clear warnings and misgivings of subordinates, along with the planners' vastly overblown optimism.

Individuals were thrust into leadership positions who did not really know how to be strong, effective, leaders nor were able to see the –big picture. Those who were able to see the –big picture were not in a position to do anything about it. Many of the officers who assumed command during the battle did not have necessary the training nor inclination to turn into effective leaders. Many were more concerned about how they looked to others, or were afraid to take chances, or make mistakes, or were more interested in advancing their own careers. Montgomery, a brilliant strategist, is shown as fostering a good relationship with his troops, but let his need for glory and self-promotion take precedence over comprehending battlefield realities or assuming critical professional responsibilities. Competition with American Generals Eisenhower and Patton especially led Monty to take unnecessary risks. Nor did he develop alternatives when things spun out of control. Many officers were simply –yes men, unwilling to argue with him. The film provides an excellent study of how leaders easily can become blinded by their egotism and lack of competent critics, with disastrous consequences.

A Bronx Tale (1993, 122m, DVD)

Director: Robert DeNiro

Cast: Robert DeNiro	Chazz Palminteri
Lillo Brancato	Francis Capra

A young boy grows up in the city with two leaders in his life; his father who drives a bus and a flashy mob character, Sonny. The father portrays steady, stable leadership qualities. He personifies how modest, honest living allows one to sleep soundly at night without having to look over one's shoulder. The boy rejects his father's role model and instead is attracted to the exciting mob boss. When he accidentally witnesses a murder that Sonny commits, he more closely connects with the mob. Unknown to Sonny, the boy still carries many of his father's traits. The mobster, although never changing his life style, is affected by the young man's moral qualities. Ultimately, Sonny starts to assume a caring, leadership role of a father. Although he believes in a Machiavellian axiom; –If you have to choose between love and fear, choose fear, Sonny himself chooses love when he protects the young man from another mob boss that would kill him. The movie focuses on followership, about the critical importance of solid role models, and about the subtle interactions within these relationships, in which possibly stronger, sound ethical values can emerge from both the leader as well as the led.

Brubaker (1980, 132m)

Director: Stuart Rosenberg

Cast: Robert Redford	Yaphet Kotto
Jane Alexander	Murray Hamilton
David Keith	Morgan Freeman

Based on a true story, Robert Redford plays Brubaker, the new warden of a state prison who first poses as a prisoner in order to experience first hand the violence that is running rampant throughout the prison system. When he tries to correct existing problems, he runs into corrupt officials, prison guards, and resistance from inmates. Brubaker starts out on a dedicated mission to reform a corrupt prison. When he stumbles upon information that murders had occurred at the prison many years ago, he loses his focus. He goes on a campaign to have the bodies exhumed and is warned that exposing the murders will accomplish only one thing – i.e., put his job in jeopardy. If fired, he will not be able to continue his of prison reform agenda. Brubaker refuses the advice, exhumes the bodies, and loses his job. *Brubaker* shows how a leader can lose sight of his or her goal when his reform zeal leads down a path where he finds no followers. A worthy moral lesson to remember – zealots and leaders are necessarily the same - - one inspires followership; the other ignores their essential support, risking their own good cause.

Bugsy (1991, 135m, DVD)

Director: Barry Levinson

Cast: Warren Beatty
Annette Benning
Ben Kinsley

Based on a supposedly true story about how the mob took over Las Vegas, Ben Segal, –Bugsy (W arren Beatty), a m em ber of the New York m ob, travels to Los Angeles to explore new territories for the mob to exploit. He ruthlessly kills without remorse, but at the same time he charms those he needs to get what he wants, i.e. women, gambling houses, business, fame. Bugsy eventually convinces the mob to finance his –dream of building a casino in Las Vegas, which at the tim e m ostly exists as barren dessert. In the end Bugsy builds the first casino in Las Vegas, The Flamingo, but his own allies turn against him and kill him . Bugsy’s type of underw orld character, for better or worse, or better and w orse, flourishes everyw here as –natural leaders , but they are often terribly flawed as this film points out so graphically, bringing tragic results for many associates. Underworld leaders are not always romantic characters. As this film demonstrates quite realistically, they can be victims of their own egos, just like leaders elsewhere.

Bull Durham (1988, 104m, DVD)

Director: Ron Shelton

Cast: Kevin Costner
Susan Sarandon
Tim Robbins

Kevin Costner depicts a baseball catcher on a team whose pitcher is less than consistent. The catcher is given a contract to play so that he will mature the young pitcher to prepare him for the big leagues. Due to his hard work with the pitcher, the entire team rallies and makes the playoffs. The pitcher builds an interesting relationship with the Costner - sometimes the pitcher will follow his directions/signals, while at other times he chooses to throw a different pitch. From the close partnership, the pitcher, in turn, advances the prospects of the entire team. Ultimately the pitcher signs on to play with the professionals. Unfortunately, Costner loses his job because there remains no reason for him to continue playing for the team, even though others advance to the big leagues. The movie emphasizes the critical importance of mentoring as a key factor in leadership development, but also cautions that those who mentor should not expect finding success for themselves.

The Burning Season (1994, 125m)

Director: John Frankenheimer

Cast: Raul Julia

Sonia Braga

Edward James Olmos

Alfredo Sezero

As the film opens, a young Chico Mendes hears from his father that everything will be better in the next life but sees his father back down when dealing with the oppressive political and economic system favoring rubber-tappers in rural Brazil. A middle-aged Chico Mendes eventually becomes a stalwart catalyst for change during the 1980s as a union leader for the rural workers wanting to protect the Brazilian rainforest and maintain the region's economic viability. Developers plan to raze the rain forest for ranching but do not count on the strength of a united community under Mendes's leadership. Interestingly, Mendes mainly champions the need for work for his people and takes only an inadvertent ecological stance on the rain forest, which then rockets him into the international media spotlight. Mendes develops into a near-mythical status among Brazilians with his devotion for their well-being as well as for personal self-sacrifice. Mendes embodies theme of the accidental leader who did not seek that role but stumbles into it by sheer force of his commitment to a cause. Popular sentiment thanks to media attention arouses the passion and loyalty of his supporters but he inevitably becomes the cause's martyr. A cautionary tale for potential accidental leaders devoted to a worthy cause? And how the real cause (jobs, in this case) is not always the same as the publicized cause (saving the rain forest)?

The Caine Mutiny (1954, 125m, DVD)

Director: Edward Dmytryk

Cast: Humphrey Bogart

Jose Ferrer

Van Johnson

Fred MacMurray

Based on an award winning Broadway play by Herman Wouk, this film concerns a WWII minesweeper, *Caine*, its captain and crew. The *Caine*'s first captain bent the rules as convenient to fit the situation. The crew was a rag-tag group but they got the job done and were committed to its captain. Replaced by Humphrey Bogart, (Captain Queeg), a-by-the-book-sort-of-officer, Queeg is petty to the extreme: he chews out a sailor for his shirt not being tucked in properly while the ship runs in circles and crosses its own tow line, cutting it, and losing their towed target. He -chickens out on a mock assault and so the crew nick-named him -Old Yellow Stain after the yellow dye he orders dropped just prior to their escape. During a typhoon when the ship nearly flounders, Van Johnson (Maryk) relieves the Captain from duty citing Article 184 of Navy Regulations. A court martial trial takes place after returning to port in which the lawyer for Maryk pushes Captain Queeg on the stand into revealing his delusions and paranoia and Maryk is acquitted for relieving Queeg. Issues of formal vs. informal leadership are well contrasted: Captain Queeg is a formal leader but shows little or no ethical leadership skill. Maryk and the junior officers became leaders and kept the ship afloat, but were they responsible leaders? In the end, this informal leadership may have saved the *Caine* from sinking, but the crew's mutiny is questioned by Maryk's defense attorney Greenwald in a celebration after winning this case. Whatever Queeg's faults, Greenwald argues the regular army and navy officers are a superior breed. -You can't be good in the army or navy unless you're damn good, says the drunken Greenwald. The junior officers, his message seems to imply, should have served in silence under Queeg because they were part of the formal system and its disruption does more harm than good. Perhaps the best film to date to raise the central problem of authority between informal vs. formal leadership - when, if ever, should the informal trump the formal?

The Candidate (1972, 109m, DVD)

Director: Michael Ritchie

Cast: Robert Redford

Peter Boyle

Don Porter

Bill McKay (Robert Redford) conveys the seamy side of running for public office. Specifically McKay seeks election for State Senator from Orange County, California. It is not his idea. He was asked to run by the Democratic Party against the incumbent who has held the office for several years. The agreement is that if McKay ran and lost the race, his campaign manager would get a thousand dollars weekly from the Democratic Party, and McKay would earn both political exposure and much-needed experience. Hungry ambition necessary to gain power, it uses and abuses, through false propaganda that blatantly misguide the public in order to win an election at any cost are well on display here. The candidate takes advantage of every situation, whether ethical or not, to insure he looks good in the eyes of the voters. McKay eventually gets sick of saying what is expected to say, or rather what the speechwriters had prepared for him to say. Since he has no intention of winning the election anyway, why not tell voters what he really feels is important? By the end he no longer plays by the -political rules and

precisely because he is honest and open, McKay wins the election. Perhaps too idealistic about how –truth wins out in the end –, the movie exposes the dark arts of the campaign management industry by highlighting how –scripted –are candidates we elect. Are they in fact leaders or mere cut-out-paste-board-empty-figures? And note its date: this film was made in 1972.

Casablanca (1942, 102m, DVD)

Director: Michael Curtiz

Cast: Humphrey Bogart	Ingrid Bergman	Dooley Wilson
Sidney Greenstreet	Peter Lorre	

Casablanca follows the desperate actions of refugee patriots during World War II as they try to flee Casablanca from ruthless Nazi forces tightening their stranglehold on Europe and North Africa. The key figure is Rick (Humphrey Bogart) who owns the hottest nightclub in the city, Rick's American Café. On a nightly basis, a microcosm of the battle between the Nazis vs. freedom lovers is fought there. Rick appears at first (much like America at the time), self-serving, unconcerned with world events, yet walking a thin line between the autonomy that he enjoys in running his establishment and the ever tightening authoritarian grip of the Nazis regime. Rick's rival is Louie (Peter Lorre) the graft-taking French police chief, who follows Nazi orders just enough to be left to his own devices. Rick becomes the focal point for the battle when Victor Lazlo, a daring, principled freedom fighter, appears one evening seeking safe passage to America. Victor's wife, Elsa (Ingrid Bergman), was once Rick's lover when he lived in Paris. Rick comes into possession of rare transit papers that will allow anyone safe, unquestioned passage to freedom. Everyone suspects that Rick has them, but he plays it cool (in true Bogart style), letting several people attempt to bribe him to give them the papers, including Elsa, who even tries to seduce Rick. In the end Rick turns out to be an All-American ethical leader, putting behind his detached, selfish apathy by letting Victor and Elsa escape, supplying forged travel papers, and shooting the Nazi commander who tries to stop them. Louie also steps into an unfamiliar role, that of principled leader, when he refuses to turn in Rick. The two walk off into the night, knowing that their days of holding onto their positions in Casablanca are over. Faced now with having to plan their own escape by joining the freedom fighters, Rick utters the famous closing line, –Louie, I think this could be the start of a beautiful friendship. He just as well might have added, –This may well be the start of our own principled, ethical leadership.

Catch-22 (1970, 112M)

Director Mike Nichols

Cast: Alan Arkin	Richard Benjamin	Jon Voight
Art Garfunkel	Buck Henry	
Bob Newhart	Martin Sheen	

Despite its unquestionably name actors and adaptation from one of the best World War II novels, the movie is slow, over-drawn, and heavy-handed, so it is far preferable to read the novel by Joseph Heller. Nonetheless, the film does capture several of the highlights of this crazy, surreal, wartime military life which made its title synonymous with –no-win everyday organizational choices. The story is about Yossarian, a bombardier, who is set on not flying anymore combat missions but must keep flying anyway. While he is certain people are out to kill him, there is a rule that anyone can be grounded if they are crazy but anyone who is concerned with their safety is also deemed –sane. –If he flew then he was crazy and didn't have to; but if he didn't want to, he was sane and had to. Other ludicrous characters are vividly portrayed such as Major-Major who won't let anyone in his office unless he is not there or Milo Minderbinder who makes deals with the Germans to bomb his own squadron in order to make big profits. The stupid, irrationalities of large, powerful organizations that we all have experienced first hand captured aptly by the movie, though not nearly as well as in the original book.

The China Syndrome (1979, 123m, DVD)

Director: James Bridges

Cast: Jane Fonda Jack Lemmon
 Michael Douglas Wilford Brumley

This film looks at the press and probes its treatment of the controversial issue of building and maintaining nuclear power plants. A reporter who emerges as the leader; Kimberly Wells (Jane Fonda) plays a TV feature reporter who wants to break into reporting the hard news. When she is on hand for an accident at a nearby nuclear plant, it appears that she will get the chance for a –big story on the dangers of the plant. Her story is killed by denying her access to print her revelations due to undisclosed pressures from media management. The film points out the negative, rather than the heroic side of ethical leadership in the media and how the news producers, in cooperation with businesses, –manage what the public hears and sees. The question of whether or not journalism can be neutral and fair in its coverage is underscored as well as what is its ethical obligation for reporting unbiased news that will effect powerful financial interests.

Chinatown (1974, 131m, DVD)

Director: Roman Polanski

Cast: Jack Nicholson John Huston
 Faye Dunaway Diane Ladd

Plenty of unethical behavior is on display in the sneaky plots within plots of this gripping, fast-paced film set in Chinatown, San Francisco. The most thought-provoking part occurs when Commissioner Mulwray (Faye Dunaway) discovers a scheme to devalue land in order to buy it, revalue it, and then sell it at high prices. In Mulwray we glimpse the immense negative pressures that may be brought to bear on public

whistleblowers. Already unpopular for spearheading the political reforms to make the water board public, thus removing the water authority from the hands of a self-interested business group, she uncovers the plan to divert water from the Ownes Valley in order to ruin its value. Private detective Jake Gittles (Jack Nicholson) plays the masterful sleuth, himself overwhelmed by the complexities of this high profile case. Not only fun to watch, this tale emphasizes how sorting out fact from fiction in solving a serious crime involving a big financial windfall is never easy, but rather demands ethical leadership of the highest sort.

Citizen Kane (1941, 119m, DVD)

Director: Orson Welles

Cast: Orson Welles	Joseph Cotton
Evertt Slorm	Agnes Moorehead

Orson Welles stars as Charles Foster Kane, a.k.a. William Randolph Hearst, founder of the mighty Hearst news empire at the dawn of the 20th Century. As a young child, Kane's mother sends him abroad to a private boarding school. In his early twenties, he returns to the U.S. purchases a new paper –just for fun –, and turns this not-so-profitable nor prominent New York daily into something similar to the modern day National Enquirer. Kane within a few years purchases a string of newspapers around the country and builds his media empire by clearly unscrupulous means. This film says more about ruthless power-wielding than ethical leadership, about one who grasps for money and influence throughout his life and demonstrates few ethics. He gets what he wants only by means of his personal fortune. During his campaign for governor, he promises to eliminate the –bosses who took democracy from the common man but he appears himself throughout the film as a paternalistic, authoritarian –boss and ultimately loses the election. What is fascinating about *Citizen Kane* is its attempt to probe the psychology of Kane. Was his ethical leadership thwarted at birth because he never experiences love as a child? Because he had little contact with either parent after the age of seven? Was his ego craving love without limit and so is outraged by anyone who does not agree with him? When Kane dies, his last word was –Rosebud., shown in the final scene written on the sled that he played with as a child prior to his mother sending him away to school, implies his ruthless leadership resulted from a deprived childhood? Did his unethical leadership stem from missing maternal love?

City by the Sea (2001, 108m, DVD)

Cast: Robert DeNiro
Frances MacDormand
James Franco

Based on a true story, Robert DeNiro's father was convicted of murder and executed when he was a boy. Now as a cop, he has an estranged teenage son who is

addicted to drugs and is charged with murdering a policeman. DeNiro is ethically torn between protecting his son from the police (who will shoot on sight) and his professional duties as a police officer. He finds a compromise between the competing ethical codes; i.e. duty to family vs. his profession, and is able to resolve both issues by arresting the real killer while remaining a good father who protects his son. The predictable, uninspired ending aside, this film realistically highlights a key ethical issue facing many public officials. What is the proper moral hierarchy of values that an official should obey, – self, society, profession, family or what? DeNiro, tries to find an acceptable –w in–w in solution in order to effectively deal w ith the –no–w in situation.

City Hall (1996, 117m, DVD)

Director: Harold Becker

Cast: Al Pacino

John Cusack

Bridget Fonda

City Hall offers a good example of how perception often can be viewed as reality by public leaders. A New York City Mayor must react to a child murder, complicated by the involvement of the Mafia and a rogue policeman. These challenges test his control to –spin events correctly in order to appear competent and caring. Perpetually under a microscope of public opinions, he makes an impassioned speech at the funeral of the young victim. Whether he believes what he says or not, he is fully aware of the effect of his presence at church. The Mayor uses a tragic accident to solidify his reputation and public perception as a man who cares for the common folk. Where he makes his mistake is covering up his own contemptible but successful behavior of conferring favors on power-brokers. While these actions may be necessary in order for him to reach a position of influence, if they become transparent, they lead to his loss of support. A key question the movie raises about ethical leadership is how much distasteful behavior is necessary to achieve and then maintain power? Where should the line be drawn between doing what is right and doing what is required? Life lived in a fishbowl is an accepted axiom for contemporary public leaders, but as the movie emphasizes, living in a public fishbowl only complicates immensely ethical leadership dilemmas for public officials.

A Civil Action (1998, 118m, DVD)

Director: Steven Zpilkian

Cast: John Travolta

Robert Devall

William Macy

John Lithglow

Kathleen Quinlan

Jan Schlichtmann (John Travolta), an egotistical, high-stakes, personal-injury attorney sues two corporations Beatrice Foods and W.R. Grace for dumping toxic waste. The polluted water supply may have the caused cancer-related deaths of several children

within eight families in tiny Woburn, Massachusetts. Greedily, he accepts the case to make money, but it eventually drives his firm into bankruptcy. This film depicts a situational leader; a leader only by being thrust into the right place and time not of his own choosing. In the past he only took on financially rewarding cases, but this contamination for whatever reason struck a personal chord within him. Once he accepts the case, nothing shakes him loose of it, even if it meant losing his law firm, his partners, or as the judge refers at the end of the movie, –all his stuff. While clearly Schlichtman increasingly identifies with an ethical obligation to represent the injured parties, what caused his sudden metamorphosis into a caring and committed person remains a mystery.

Clear and Present Danger (1994, 141m, DVD)

Director: Phillip Noyce

Cast: Harrison Ford Anne Archer
 James Earl Jones Willem Defoe

Tom Clancy churned out numerous popular novels featuring an American hero named Jack Ryan, played by Harrison Ford. In *Clear and Present Danger*, Ryan is promoted to CIA Deputy Director of Intelligence. Now a top advisor to U.S. President Bennett, he learns that one of his best friends was killed by a drug cartel and the President orders a clandestine assassination of the drug lord. Jack meanwhile uncovers the truth about criminal activities that go right to the top of the U.S. Government and soon faces the ethical leadership dilemma of exposing in the President. Thwarted along the way by the President's Chief of Staff, he hacks into a White House computer and hits the –print key just in time to print out some key damaging correspondence. And so our hero, Jack, wins – again – in the end! A bit too simplistic black vs. white, plot line, but the movie keeps your attention as an action – packed –w ho-done-it adventure.

Cleopatra (1963, 242m, DVD)

Director: Joseph Mankiewicz

Cast: Elizabeth Taylor Richard Burton
 Rex Harrison Roddy McDowell

How can a woman develop into a strong national leader? What Cleopatra, (Elizabeth Taylor) must do to make herself into a capable leader as the Queen of Egypt is obviously a lot. She will sleep with Caesar, have her sister Arsinoe killed, and agree to marry her younger (twelve year old) brother in order to rule. Once Cleopatra becomes the Queen, Caesar teaches her how to think strategically before he departs for Rome and gains control of his own country. As Queen, she must walk continuously a fine line: on one hand, Cleopatra is an independent thinker, fearless, and a fighter who does not sit idle and let people tell her what to do or how to do it. She brings prosperity back to Egypt and her people increasingly support her. On the other hand, she is always at the mercy of Rome and to men who lead Rome, i.e. Caesar and once he dies, Marc Anthony and after

his death, Octavius. As Rome and Egypt evolve towards their separate foreign policies, Cleopatra stays a step ahead and learns how to get what she wants from Rome, especially through Caesar and Marc Anthony as they each in turn fall in love with her. However, the viciousness of Octavius proves a stronger match for Cleopatra and in the end she cannot defend her country against him. She chooses not to flee her country, but instead she stays and commits suicide in order to be with Marc Anthony in death as well as to be true to Egypt. Cleopatra is portrayed as a fearless leader, a cunning Queen of Egypt, who grew into her role by learning astutely how to use effectively the people around her both to survive as well as serve her country.

Colors (1988, 119m, DVD)

Director: Dennis Hopper

Cast: Robert Duvall

Sean Penn

Maria Conchita

A violent, escalating gang crisis in Los Angeles, California during the 1980's, causes the LAPD to form its infamous CRASH units in order to combat violence. Robert Duvall plays an older experienced cop and Sean Penn, a young hot shot. Duvall is less aggressive than Penn and willingly makes informal deals with the gang members to obtain necessary inside information. Penn is much more of a -in your face- tough guy, even crossing the line to capture bad guys by violating people's constitutional rights. Neither officer is -by the book-. Policing outside operating procedures gets obvious results by reducing crime in their area - - but at a high cost. The film emphasizes what street level, big city police officers face routinely as well as the ethical trade-offs they continually must make in order to perform their job. The choices are never easy. Only dedicated, extremely hard-nosed cops can cope with such pressures in this violent environment. Thus several invaluable -lessons- for street-level leadership can be discovered by watching the film.

Command Decision (1948, 112m)

Director: Sam Wood

Cast: Clark Gable

Walter Pidgeon

Van Johnson

Brian Donlevy

Charles Bickford

This is one of the best war movies about the immense complexities of making top-level military decisions. The story takes place during World War II when the 8th U.S. Air Force, stationed in England, initiated day-light bombardment over Germany and Nazi occupied territories. Originally adapted from William Wister Haines' taut novel which also had been scripted as a popular Broadway stage play, its theme concerns a major threat to conducting this new air strategy posed when intelligence reveals Germany is

close to developing a new fighter capable of threatening allied air superiority. Clark Gable plays the lead role of the group commander doggedly determined to knock out this potential threat and thus is willing to sustain heavy aircraft and crew losses. Such high casualties in turn risk carrying out the bigger goal of continuing a day-light bombardment strategy due to press as well as congressional criticism, not to mention other military services that demand other targets be bombed to protect their men. What is especially interesting is how the top command delegates the target selection to the group commander in order to dodge that responsibility, but then criticizes the group commander for making his decision. The realistic interactions between Gable, his superior played by Walter Pigeon, the press, visiting congressmen as well as with his close subordinates such as Staff Sergeant Van Johnson are well worth studying for they underscore how wartime ethical leadership results from a constant, successful balancing act of competing interests under intense pressure – with no easy choices.

Coming to America (1998, 116m, DVD)

Director: John Landis

Cast: Eddie Murphy Arsenio Hall
 James Earl Jones Shari Headley

This comedy surprisingly contains a few useful leadership themes. The basic premise is that Akeem, Crown Prince of the obscure nation of Zamunda, (Eddie Murphy) just turned 21 and his traditional parents have arranged a marriage for him. The girl is trained to bow to his every wish and command. Akeem, however, really does not like her deferential behavior and decides to seek another bride. He tries to explain to his father, the King, that he wants something more. His father assumes that Akeem only wants to –sow his royal oats, and gives him permission to go away for 40 days before he must return and marry the lady-to-be-bride. The plot unwinds in a predictable way, but in so doing, it underscores the importance that every individual, even a Prince, must take charge of his own life in order to realize who he or she is and not be buried by tradition nor the wishes of others, to grow up and become an ethical leader.

ConAir (1997, 115m, DVD)

Director: Simon West

Cast: John Malkovich
 John Cusack
 Nicolas Cage

Fourteen convicts with five guards are flown to a new prison facility in Nevada. Convict Poe (Nicolas Cage) is scheduled to be released and should have been placed on a bus going home. However, Poe ends up on ConAir with a fellow inmate which he had been sharing a cell with. Enroute the convicts violently capture the plane and Poe is concerned with the safety of fellow his inmate plus a female guard. Meanwhile FBI and

DEA staff argue over how to recapture the plane. DEA Agent Melroy (possibly motivated by inter-agency rivalry with the FBI) wants to shoot the plane down in mid-air after attempts fail to regain control but the FBI realizes Poe is attempting to help situation, so the FBI opposes shooting it down. Melroy justifies his decision by arguing, –Convicts are animals; they became animals when they quit following laws and became convicts, not humans any longer. Does Melroy have the right to decide if convicts should die? Poe believes he –can’t trade a friend’s life for his own life. Poe could have walked off the plane though chooses not to. Who is ethically right? A convict or DEA agent? Despite its extreme violence, *ConAir* underlines why values, or more precisely what values, fundamentally shape ethical leadership choices – for better or worse.

Contact (1997, 150m, DVD)

Director: Robert Zemeckis

Cast: Jodie Foster

Matthew McConaughey

Since she was a kid, Jodie Foster is obsessed with the notion that aliens exist. So when her father dies, she pursues science but faces sarcasm from her boss at the National Science Foundation for believing in life beyond earth. Her research grant is cut off until she receives a message from outer space. After several unfortunate incidents, her obsession transforms Foster into a scientific leader of a mission to reach aliens. While at first no one believed her, Foster becomes a fascinating character who demonstrates that scientific leadership requires zeal and dedication much like that required in other fields. Was she fated from birth to lead? Or, simply was she the right person at the right time? Or, a nutty zealot who had the good luck to be right? Is leadership created by fate or by the situation, merely being there at the right time and committed to the right ideal?

The Contender (2000, 126m, DVD)

Director: Rod Lurie

Cast: Joan Allen

Jeff Bridges

Gary Oldman

Twin ethical leadership questions are posed by this movie: first, does the public have a right to know about the private lives of political figures? Secondly, do political figures have the right to protect themselves by not responding to the media and public curiosity? Senator Hansen (Joan Allen) from Iowa is selected by the President (Jeff Bridges) to replace the recently deceased Vice President. Those opposing her nomination uncover photos of what looks like a young Senator Hansen participating in sexual acts with more than one partner when she was in college. Hansen refuses to comment on the release of the photos, but does not deny the allegations and eventually asks the President to withdraw her nomination. Meanwhile the opposing party’s choice for Vice President is

arrested when authorities find out that his supposed heroic act for which he first gained popularity was staged and resulted in a woman's death. The President then refuses to accept Senator Hansen's withdrawal and appoints her Vice President. By not responding to the media and its immense pressures, Hansen takes a stand to defend her own right to privacy. This movie depicts a critical modern-day American problem, namely is the media so intent on conducting sensational investigations and exposing wrong-doers that more important ethical issues, i.e. honesty, right to privacy, appointing the best person, etc., are easily sacrificed? What personal price is demanded from anyone who dares to stand up for their privacy within the intense glare of such public scrutiny?

Cool Hand Luke (1967, 126m, DVD)

Director: Stuart Rosenberg

Cast: Paul Newman
George Kennedy
J.D. Cannon

Even prisoners can be leaders. Paul Newman in *Cool Hand Luke* winds up in a southern jail cell for vandalizing some parking meters during a drunken spree. Always a nonconformist, Luke becomes the prison rebel against the rules and regime of a brutal prison hierarchy. Time and time again, he proves that he is not a quitter, such as eating 50 eggs within an hour in order to win a prison bet plus respect from other convicts. Arbitrarily confined to solitary when his mother dies so he would not have a compulsion to escape for her funeral, Luke devises scheme after scheme to beat the authorities. He ingeniously breaks out three times, each time suffering more severe punishment. Luke's final escape ends with him being killed, but not defeated, as he went down with a smile on his face. A hustler, detached and indifferent in some ways, but vitally and involved in others, lessons of Luke's informal leadership show the gritty power of the human spirit even in extreme adversity. As the law is closing in, Luke prays to a father, perhaps to a God he never knew, confessing his mistakes of vandalizing parking meters in a one-time drunken spree and -killing a few people in the war, (the only crimes of his life he could recount). With more fortunate circumstances (Luke's family was poor and his father absent), what great things Luke might have accomplished?

Cool Runnings (1993, 93m DVD)

Director: Jon Turteltaub

Cast: Doug E. Doug Rawle D. Lewis
Malik Yoba John Candy

This Disney film, *Cool Runnings*, is the real-life story of the 1992 Jamaican bobsled team. The main character Derice, a track star, is tripped in the 100-meter Olympic team trials. Refusing to give up his Olympic dreams, he finds Irv (Candy) and persuades him to coach a bob sled team. After facing numerous setbacks, they actually

compete and –turn some heads in the 1992 Olympics. The primary leadership theme in this delightful film emphasizes the importance vision and perseverance as shown by Derice and Irv. They both work tirelessly to inspire a sense of teamwork among the rag-tag sledders. Winning is not all-important even though they are contenders for a medal before their sled fell apart. Working hard, doing their best, and being respected are what matters. After crashing, they carried their sled across the finish line, symbolic of their unquenchable commitment to finish no matter what. The film underscores determination may well be a major, if not the most critical aspect of exercising leadership – of any sort.

Courage Under Fire (1996, 116m, DVD)

Director: Edward Zwick

Cast: Denzel Washington
Meg Ryan

Soon after the first Gulf War, a Colonel (Denzel Washington) is assigned to review the actions of helicopter Captain Karen Walden (Meg Ryan) during a tense, two-day gun battle on the front lines. The Colonel experiences direct political pressure from the Pentagon who are eager to award a Medal of Honor for courage to a woman, because never before had any female received the Medal. The award is intended to shore up the argument in favor of using women in combat (although that remains questionable since Captain Walden died, leaving behind two children). Initially, the Colonel experiences difficulty in performing the investigation since his own ghosts of the war haunt him. During the Gulf War, he commanded a battalion and gave the order in which his tank hits another U.S. tank, killing all aboard. As he investigates the circumstances in which the Captain died (she saved the lives of her crew by staying behind and providing –cover fire while they boarded a rescue chopper), he eventually turns his own tragedy into a dogged search for truth – personal and situational. Inconsistencies are revealed in the detailed accounts of what the Captain actually did. Under the intense stress of questioning, his ethical leadership skills are tested as encourages men to discuss the mysterious details of her death. The film depicts how a leader in crisis – through his own brutal self-evaluation – performs a greater public good and in the process finds new dimensions within his own character that he may never knew were there.

Crimson Tide (1995, 115m, DVD)

Director: Tony Scott

Cast: Gene Hackman Denzel Washington
Rick Schroder

Set aboard the U.S.S. Alabama, *Crimson Tide* contrasts two sorts of leaders by how they respond to the crisis of nuclear holocaust. Inside a submarine, the Captain has the final word. He must have a complete grasp, not only of possible maneuvers, but also how the submarine will function in different situations. The Captain not only must be

cognizant of what is going on, but he must also be decisive. The lives of every crew member depends on his effective decisions; and in this case, the lives of millions of Americans and Russians are in his hands as well. The stakes are extremely high, so the margin of error is small. The Captain (Gene Hackman, who represents a typical authoritative style of leadership) says early on that he cannot stand –yes m en, but in the end that is precisely what he wants: officers who carry his orders out to the letter without question. Tension builds early on. When Hackman orders a drill despite of the fact that there is a fire somewhere else in the submarine, the XO (Denzel Washington) questions if a drill is appropriate at that precise moment. The Captain immediately calls it off and upbraids the XO in his quarters for doubting his authority in front of the crew. Leadership by the captain means simply doing what you're told promptly, as indicated by his line –I just push the button; I don't need to know why. Washington uses persuasion and, by contrast to the Captain's merely barking orders. He solicits advice from others and leads by a more participatory style. For example, in emphasizing the importance of reestablishing communication to a member of the crew who is repairing the radio, he makes a Star Trek analogy: –I'm the Captain and you're Mr. Scott. I need more power. His humor thus connects with the crew members effectively. Washington also displays that he can be a –man of action. Soon after is forced to relieve the captain of command; they engage an enemy sub; and they sink the enemy sub. Before it sinks, however, it fires one torpedo. The torpedo misses the USS Alabama but explodes close enough to cause some damage. Men try to repair the damage, but time is of the essence and the area must be sealed off. The XO orders the damaged area sealed off immediately, killing those still left inside. In this instance, he has made the gut-wrenching choice to sacrifice a few in order to save many. The contrasting leadership style of Hackman and Washington make this film well worth watching.

Cry the Beloved Country (1952, 105m)

Director: Zoltan Korda

Cast: Sidney Portier	Canada Lee
Joyce Carey	Charles Carson

This superb film portrays the development of ethical leadership on an individual level based on the award-winning novel by the same title. Reverend Kumalo is a compassionate man who reluctantly assumes a leadership role that is fraught with complicated racial and personal dilemmas. He finds out his sister is a prostitute and neglecting her child plus his son abandoned his girlfriend who is pregnant. He also discovers his son has murdered a white man fighting on behalf of black South Africans. The murdered son's father (Mr. Jarvis) lives in the same village as Kumalo, so Kumalo must face Mr. Jarvis. Kumalo asks his son why he murdered, and his son said, –It was the devil. Kumalo responds, not understanding his son's morals, –Why didn't you fight the devil like you were taught? Kumalo did not try to free his son (as another father did since he thought it was a race issue) as he knew his son was guilty. Rather he made sure he faced up to his responsibilities by arranging for his son in prison to marry the girl that he got pregnant. Kumalo begins to question his faith but ends up reaching out to Jarvis.

Jarvis and the Reverend break down the barrier between them over the murder and race issue in order to bring about greater mutual understanding. This film 's them e underscores why and how it is possible to heal racial differences and the sort of ethical courage required to do so, even when race creates enormous barriers.

The Crying Game (1992, 113m, DVD)

Director: Neil Jordan

Cast: Stephen Rea Jaye Davidson
Forest Whitaker Miranda Richardson

In Belfast the Irish Republican Army kidnaps Jody, a senior officer, in hopes that there can be an exchange of hostages. A three-day deadline is set. The hostage, Jody, and one of the kidnappers, Fergus, bond and Jody asks Fergus to look after his girlfriend, Dil, after he is executed. After three days, Fergus is instructed to kill Jody. Their hideout is bombed before Jody is executed. When Jody tries to escape, he is run over and killed by the very people trying to save him. Fergus thinks all of his comrades have perished and attempts to find Jody's girlfriend, Dil. He falls in love with Dil and is then faced with the dilemma that Dil is a cross-dresser. Some of his prior comrades are alive and expect him to kill for the good of their cause. Fergus, now known as Jimmy, does not want to go back to his life in the IRA and is hunted down by Jude, a female, depicted as an angry IRA loyalist. Dil kills Jude. Jimmy takes the blame and goes to prison for Dil. So is the basic moral lesson -- what we do, we do because --it's in our nature. ? Is ethical leadership not a matter for personal choice, but derives from the situation and character? Are our purposes preordained chosen for us by our fate, no matter what and everything else takes a back seat? Or, do we have some degree of individual choice over our actions? When? How? Where? And for what ends?

Dances with Wolves (1990, 185m, DVD)

Director: Kevin Costner

Cast: Kevin Costner
Mary McDonnell
Graham Greene

Lieutenant John Dunbar (Kevin Costner) is a hero from the Civil War who afterwards requests a transfer to the remote west. When asked why he wanted to come to this forsaken region by his buffoon base captain, Dunbar responds, --to see the frontier before it is gone. Then through a series of events, he befriends a Sioux tribe and is named Dances with Wolves. He learns their way and respect for their culture because of they live in harmony with nature. Dunbar falls in love with his interpreter, Stands With a Fist, who was a white captive as a child but learned to love the Sioux ways as well. At the point where he is convinced that his old person, Lt. John Dunbar, no longer exists, he is determined to live his life as a Sioux, and he becomes an outlaw to the U.S. Army. The

juxtaposition of the truth and heart of the Sioux is clearly compared to the invidious nature of the military forces. *Dances With Wolves* does not betray the Sioux, even at the threat of hanging for treason. His friend, Wind In His Hair, saves him and returns him to the tribe. Though not long after his return, *Dances With Wolves* realizes that he is putting the tribe into danger since the Army will be looking for him and so he must return to work within white society. The film ultimately probes a troubling problem of ethical leadership – for what end? Both the U.S. Army and Sioux Tribe's cultures define very different goals of –good ethical leadership: hence, is –it (ethical leadership) something that is ultimately determined within a cultural context?

Dangerous Liaisons (1989, 120m, DVD)

Director: Stephen Frears

Cast: Glenn Close

John Malkovich

Michelle Pfeiffer

The Marquise de Merteuil (Glenn Close) says early in this costume drama set in high-society, pre-revolutionary France that, –Vanity and happiness are incompatible. Her own vanity flows from her native sense of superiority. The Marquise knows she cannot love freely, for she believes she –was made to dominate the male sex and avenge my own. Thus, despite her evident desire for the Viscount de Valmont (John Malkovich), she cannot confess it to him – or anyone – fearing the loss of competitive advantage. In fact, M m e. M erteuil's vanity inspires a vindictive urge to expose virtue in others (which she regards as a personal affront) for hypocrisy by engineering schemes to trap other women in compromising positions (preferably in adultery or fornication). In this destructive – and ultimately *self-destructive* – avocation, she has a willing co-conspirator in the lusty, miscreant M. Valmont. Enraged at being spurned by M. LeCompte de Bastille, an erstwhile lover, Mme Merteuil first sets out to achieve the pre-nuptial deflowering of Mlle. Cecille Volange, a convent-educated ingénue with whom de Bastille is engaged. This M. Valmont accomplishes quickly, but revenge on de Bastille fails to satisfy (surprise, surprise). So Merteuil levels her aim at Mme de Torville (Michelle Pfeiffer), known for her piety and fidelity to her aged husband (Quelle Scandale). Mme. Torville proves a tougher nut to crack, but Volange eventually succeeds in seducing her. The catch: Volange also falls in love with Torville, a fact he has the indelicacy to confess to Merteuil. Now, Mme. Merteuil must exact revenge on M. Volange, whom she desires for herself and maneuvers him into breaking off his relationship with Mme. Torville in the cruelest ways. The coup de grace, however, is Merteuil's refusal to bed Volange, who now humiliated Torville, lost to her forever, and drives her in to morbid melancholy. With all lost, Volange, commits suicide in a duel but arranges for the exposure of M erteuil's treachery with his dying breath. Volange's revenge is M erteuil's social ostracism , the direct result of her own vengeful rampage and vain refusal to acknowledge her love for Volange. Alone and despised, Mme. Merteuil learns (alas, too late) that while sin can often be private, ethics are fundamentally public and social. So what is ethics, if not *a code of behavior that has as its object the*

assurance that we may expect to be treated well if we treat others well? Is vain scheming really such high sport? Is revenge really all that sweet? Is it not preferable to be loved than hated? These and many more fascinating ethical, but with few leadership, questions are embedded within the complex plot of this intriguing, fast-paced film portraying masterful acting.

Das Boot (The Boot) – (1981, 150m, DVD)

Director: Wolfgang Peterson

Cast: Jurgen Prochnow Klous Wenneman

Herbert Gronemeyer

Das Boot is a story set within the hellish confines of U-96, a German submarine during World War II. The crew suffers alternating excruciating boredom, punctuated by brief, unadulterated terror, which strains their morale, their nerves, even their sanity. The British Navy is formidable enemy, one the crew respects but a greater test comes from living and surviving within their own cramped quarters. *Das Boot* illustrates two difficult and important characteristics of ethical leadership. The first is the necessity to accept the duty to lead effectively so as to achieve the greater good. During an intense bombardment by the British Navy, the chief engineer of the boat becomes deranged. His actions endanger the entire boat and crew, and the captain is prepared to shoot him in order to save his command. This difficult decision of murdering a friend and comrade fell to the captain alone. Courage requires accepting this responsibility and the captain does not shirk his duty. Making hard decisions under stress in the face of conflicting personal emotions remains a clear trademark of great leaders. The second challenge is finding balance and resiliency. When the submarine is sunk in the harbor, the captain watches with calm as his sub slips beneath the waves, and then he dies. Does his death emphasize that leaders should not become irretrievably invested in their cause? Or, that leaders must appear in charge even in the face of death? With no submarine, does he find life no longer worth living for him? So, is the basic moral of this tale – defeat is as natural as success, and leaders would do well to accept defeat and learn from their mistakes in order to survive for the next campaign? Or, does the –code-of-the-sea warrior require that his only honorable death is to go down with his ship? That a heroic death is preferable to living? Does ultimately the military code of leadership demand obeying a different sort of ethical values?

Dave (1993, 100m, DVD)

Director: Alan Reitman

Cast: Kevin Kline Frank Langella

Kevin Dunn Ben Kingsley

Charles Grodin Sigourney Weaver

Dave is a fun movie to watch about a normal –everyman– sort who accidentally becomes President overnight. When the President has a stroke, Dave, a temporary help business owner who happens to resemble the President, is brought to Washington to impersonate the –real President– at least temporarily. Initially, it appears that he has no leadership experience. However, as the movie unfolds, we see how a small business owner really takes charge of the White House. Dave is a compassionate man who has enough business savvy to get by. Even though he has never been a politician before, he demonstrates ability to appeal to the media and the masses. At a day care center, we see Dave communicating equally well with both children and the press. This ordinary citizen then revises the federal budget so that programs such as the day care centers can be continued. He calls his friend Murray, an accountant, who shows up at the White House in beat up old Honda that he drove from Ohio to help him with the budget revisions and implement his educational plans. Although the movie may not be a realistic portrayal of contemporary Washington politics, it says something important about potential leadership, namely anyone, even Dave, can assume political responsibility and make a positive difference. In short, leading can be done by all of us and certainly leading by example rubs off on others.

Dead Man Walking (1995, 120m, DVD)

Director: Tim Robbins

Cast: Susan Sarandon

Sean Penn

Robert Prosky

A Dead Man Walking recounts the story of Sister Helen Prejean, CSJ, a Catholic Nun, whose story of her ministry to a convicted murderer became a best seller novel and award-winning film. Sister Helen, (Susan Sarandon) who because of her profound commitment to follow Christ's teaching, responds to the plea for help from Matthew Poncelet (Sean Penn) on Louisiana's Angola Prison Death Row, convicted of murdering two young lovers. Sister Helen's search for truth and redemption for even one who ultimately confessed to the committing the brutal murder (and professed his sorrow) brought outrage from the parents of the murdered couple, the community, and even the prison chaplain. Her ethical leadership reflects unwavering, empathetic religious courage as the spiritual advisor to a condemned man during his last days in a Louisiana penitentiary. Sister Helen's life, words, and steadfast position against capital punishment stand as stark contradiction to the eye-for-an-eye religious beliefs. In short, her tale is about transformational moral leadership rooted in her devout Christian Faith. Does her story ultimately suggest that the most powerful form of ethical leadership springs out of religion? Or, is religious leadership a separate category, beyond or above –normal ethical leadership?

Dead Poets Society (1989, 124m, DVD)

Director: Peter Weir

Cast: Robin Williams

Robert Sean Leonard

Any film in which the main character requests that he is addressed as "Oh Captain, My Captain" (from Walt Whitman's famous poem) must be a film about ethical leadership. *Dead Poet's Society* depicts how one teacher makes a difference in the lives of his students. This film tackles crucial ethical leadership issues such as bucking the majority opinion, individual renewal, combating groupthink, and the significant impact which individual personalities can make on a group. The movie begins with the introduction of Dr. Keating (Robin Williams). Not only the newest, youngest teacher at an all boys prep school during the 1950s, he is also a teacher with incredibly creative ideas for improving poetry instruction that captures students' interest. Immediately, we see one of Keating's strongest leadership traits – i.e. challenging young minds. As mostly products of well to do families destined for traditional careers as doctors and attorneys, these young men are itching to be individuals, independent of their family influence. Although Keating collectively encourages that spirit of self-discovery within all boys, one particular student, Neil, takes Keating's influence to the fullest extent. Neil is the classic case of the model student and good son who excels in academic and extracurricular activities. However, he is greatly influenced by Keating and discovers his own ideals and destiny to follow his own dreams. Unfortunately, his father's views contradict those of Keating's. His father pressures his son to proceed with his studies in order to become a doctor, instead of an actor. Wanting to please his father, Neil tries to convince him that he would be more happy by following his own career path. Yet, Neil is stuck with following his father's dreams. Unhappiness overwhelms him to the point where he commits suicide in the end. Was Keating a true leader? Keating leads the remaining members of Dead Poets Society to fight for their own individualism, to resist groupthink, to follow their dreams, and their own personal aspirations. Although forced to leave the prep school, Keating makes a lasting impression on his students by his ability to motivate students to think for themselves. Yet, the film underscores also the price anyone pays for such intellectual daring – both as leaders and followers.

Die Hard (1988, 131m, DVD)

Director: John McTiernan

Cast: Bruce Willis

Alan Rickman

Alexander Gudunov Bonnie Bedelia

Die Hard is the ultimate, fast-paced action adventure about a cop who is accidentally trapped in a Los Angeles skyscraper with a group of terrorists that devise a master plan to rob a major Japanese corporation of millions. Bruce Willis (John McClane) plays a New York cop, who is in L.A. visiting his successful corporate wife for the holidays. As anyone could guess, McClane confronts the thieves, shoots them, blows them up, gets blown up himself, and so on, until he finally foils their plot. Perhaps the

real leadership in the film is not the heroics of Willis, but to the contrary, the leadership structure of the villains themselves. *Die Hard* possesses a first-class portrait of villainous leadership. Hans (Alan Rickman) does a masterful job as the evil terrorist. The question posed by his leadership style – i.e. how does it compare to the –respectable hero leader. Are his traits, attributes or practices similar, or completely different from Willis? In *Die Hard* the evil leader and followers may pursue different goals, but what characteristics brought Rickman's character, Hans, to the role of leader? As intelligent, cunning, adaptable, ruthless, would Hans be a picture-perfect model of the Machiavellian's –dream leader? Or, with another upbringing, turn into a –good guy like Bruce Willis?

The Dirty Dozen (1967, 145m, DVD)

Director: Robert Aldrich

Cast: Lee Marvin	Robert Ryan
Ernest Borgnine	Jim Brown
Charles Bronson	Donald Sutherland
George Kennedy	Telly Savalas

Twelve condemned men are thrown together in World War II suicide mission. Ethical leadership in this film is somewhat harder to pin point because each of these men become leaders in one way or another as the film progresses. An odd sort of moral leadership is ultimately displayed through the very different talents they possess for keeping all of themselves alive and out of trouble. In the minute that one of them decides not to listen to something another says trouble starts. Leadership here is definitely represented as a group effort in which no one person takes a clear –lead role. Hence it poses a fundamental issue – is there in fact ever individual leadership? Or, must it always be achieved by means of a collaborative group effort?

Divided We Fall (2000, 122m, DVD)

Director: Jan Hrebaeck

Cast: Boleslav Polivka
Anna Siskova

Set in a small Czech town in 1943, *Divided We Fall* revolves around a childless couple, Josef and Marie who are somewhat apathetic toward the German occupation until Josef finds his former Jewish neighbor, David, hiding in his old apartment, has just escaped from a concentration camp. Josef realizes he must harbor David and with Marie's help creates a hideout for him in their attic. The family is concerned about their best friend Horst because he is a Nazi collaborator and is lasciviously interested in Marie. When Marie refuses his advances, Horst takes revenge by moving a high-ranking Nazi into their home, thereby putting David's as well as their families' future in serious danger. Although Josef has just been diagnosed as sterile, Marie rebuts Horst's forced

hospitality by claiming that she is pregnant. The solution to all their troubles contains an ironic twist that is alternately comedic, poignant, and life affirming. Ethical leadership themes are complicated throughout this film: involving hiding David, risking arrest, or even death. Ethical leadership in this film is underscored as neither a simple nor a straightforward matter.

Dr. Zhivago (1965, 176m)

Director: David Lean

Cast: Omar Sharif	Julie Christie
Alex Guinness	Geraldine Chaplin
Tom Courtenay	Rod Stieger

Dr. Zhivago (Omar Sharif) is a peace-loving physician who lives and works under harsh societal wartime conditions. Zhivago does not aspire to be a leader, but he becomes one – just because of what he stands for as well as the determination to improve any situation he finds himself in. A man of peace and a lover of literature, Zhivago will do what is necessary as well as what is moral to survive. Parsha, however, reflects the opposite: he turns into a cynical and cruel leader. He gives up his love of literature and instead concentrates on warfare and brutal reprisals for wrongs done against him. Leadership here as evolves very differently. Both Dr. Zhivago and Parsha decisively influence people and their surroundings by displaying contrasting styles of leadership: one by peace and service, while the other turns to hate and revenge. Many puzzling questions are raised – are those opposing styles due to their backgrounds? The role models they had while growing up – of to being loved or to being cruel? Or, is ethical leadership a result of good genes rather than a good upbringing? Nature or nurture?

Drowning Mona (2000, 95m, DVD)

Director: Nick Gomez

Cast: Danny Devito
Bette Midler
Jamie Lee Curtis

Mona (Bette Midler), a shrewish, small-town housewife, dies in a car wreck, stimulating a comic review of her life presented by means of conversational flashbacks from the point of view of her family and neighbors. Quickly evident is that nobody in the town of Verplank, New York, liked Mona. Almost everyone who knew her is glad for her demise (especially her own family). With little motivation other than doing his professional duty, the local police chief (Danny Devito) investigates Mona's death and soon determines that the wreck is not accidental. In fact, the car was sabotaged. Both physical evidence as well as probable motive lead to Chief Wyatt's son-in-law-to-be, Bobby. However docile and kind by nature the young man may appear to be, he becomes the key suspect. In apparent disregard for standard operating procedure and professional

responsibility, Wyatt does not arrest Bobby, but instead pursues other lines of inquiry, eventually finding a more suitable culprit, Mona's husband, Phil. In fact, both Phil and Bobby had tampered with the car, but Bobby failed to follow through with the murder. Phil, having witnessed Bobby's aborted attempts to disable the brakes on Mona's car, finishes the work with the expectation that Bobby would be implicated. Wyatt eventually learns the truth from a previously unknown eyewitness but never takes Bobby to task for his actions, given his daughter's obvious love for the young man, and his desire for one big, happy family. Thus the ethical dilemma: Bobby did a bad thing – he acted with intent; does the mere fact that his initial tampering did not cause Mona's death absolve him of guilt? More importantly, does Wyatt's inaction constitute a legal-ethical breach? Despite the –all's-well-that-ends-well conclusion to this enjoyable comedy, who is ethically responsible?

Dune (1984, 145m, DVD)

Director: David Lynch

Cast: Kyle MacLachlan	Jose Ferrer
Brad Dourif	Kenneth McMillan
Sting	

Based on Frank Herbert's science fiction novel, *Dune* is about a young hero's personal quest. Paul (Kyle MacLachlan) leads his people against an evil baron who controls a galaxy-wide spice trade of a drug produced on a desert planet. This drug allows people to live longer; the spice harvesting (Mélange) also attracts giant sand worms that could consume everyone. Paul manages to use these giant worms to overthrow the evil emperor. *Dune* provides an interesting perspective on leadership because leadership is treated here as a burden that one must fulfill rather than as a goal to be aspired to. In *Dune*, leadership is viewed in the classical aristocratic sense as someone's fated destiny to carry out its duties. The burden of all the risks and responsibilities are forced upon Paul in order to test his courage and fulfill of his personal destiny. Much like *Star Wars*, the story of *Dune* centers on the hero's preparation for leadership, especially his training to become worthy of his special fate. An interesting contrast to contemporary studies of ethical leadership resulting from accident or simply being in the right place at the right time?

Eight Mile (2002, 111m, DVD)

Director: Curtis Hanson

Cast: Eminem
Kim Bassinger
Brittany Murphy

Eight Mile recounts the story of a white rapper, Bunny Rabbit (Jimmy Smith, Jr.), played by Eminem, trying to demonstrate successfully his lyrical talents in a

predominantly African-American Detroit Hip-Hop Culture. We witness how Eminem battles to succeed after failing in his first attempt, because he is driven to prove himself, as a white man in a black-dominated world. Rabbit's crucial decision is to show up at a music contest despite wanting to play it safe by continuing to work at his job as a factory worker. So is a large part of leadership, artistic or otherwise, simply showing up in the first place? Is a leader the one with enough courage to be the first to step forward, when no one else will, no matter how intimidating such an act might be?

Elizabeth (1998, 124m, DVD)

Director: Shekhar Kapur

Cast: Cate Blanchett Joseph Fiennes
 Geoffrey Rush Christopher Eccleston

In 1554, Queen Mary Tudor (Cate Blanchett) ascends to the throne after Henry VIII, her father, dies. Henry's mistress, Anne Boleyn, had given birth to a daughter, Elizabeth, before Henry had her decapitated. When Mary dies from cancer, after a brief reign, Elizabeth is crowned Queen, but she has a tenuous grasp on the kingdom. The fiendish Duke of Norfolk is coldly polite to her, but he plots behind her back and calls her an illegitimate whore. Sir Francis Walsingham (Geoffrey Rush) returns to England from exile in order to protect Elizabeth as a bodyguard and forms a ring of secret police to ferret out efforts to overthrow her. The film's emphasis is Elizabeth's role of delicately balancing interests in order to rule so effectively for so long. Many leadership issues face Elizabeth, who is at first unsure of herself, having risen to the throne at the young age of 25. Even though inexperienced, she grows into the royal role and learns how to exercise skillful diplomacy by refusing to be pressured into marrying the Duc of Anjou, a Frenchman whose Aunt, Mary of Guise, is determined to conquer Scotland. Elizabeth often succeeds due to the behind-the-scenes orchestrations of Walsingham. When Parliament is scheduled to take a vote on Elizabeth's proposal to establish the Church of England, she narrowly wins approval because Walsingham locked up the most vocal opposition clergy until after the vote. Elizabeth's rejection of her lover, Robert Dudley, leads him to become her embittered foe and to assist the traitors that were against her. No one is safe; even Walsingham's deputy is murdered by a zealous priest. After several assassination attempts against Elizabeth, somehow Elizabeth manages to maintain her throne and lead England through this turmoil into a golden age of economic prosperity, political stability, and artistic accomplishment. However, in order to survive Elizabeth deals harshly with traitors. All save Dudley are rounded up and executed. At the end Elizabeth proclaims she married England and history records that she never had a husband, so indeed she did marry only her people. Many brilliant depictions of high-level strategizing essential to assume and sustain power to rule effectively are depicted, but also the film suggests that women may not be all that different from men in exercising strong, decisive leadership. Ethically or not, Queen Elizabeth repeatedly demonstrated the necessity to be tough as nails in order to rule for so long and so successfully.

The Emperor's New Groove (2000, 78m, DVD)

Director: Patrick Warburton

Voice Talents: David Spade

John Goodman

Eartha Kitt

In this animated movie, *The Emperor's New Groove*, Cousco (the voice of David Spade) is the spoiled-rotten, newly crowned king of a Mayan-era, South American mountain kingdom. He decides to build a huge palace on a hilltop that for generations has been the family residence of a peasant llama herder (voice of John Goodman). Eartha Kitt's voice is that of the royal advisor, who secretly has her own designs on the crown. She makes arrangements through her bumbling henchman to have Cousco poisoned, but instead of poison, he is given a magic potion that turns him into a llama. Cousco and the peasant flee the palace and hide out in the wilds. The peasant brings Cousco home, giving him shelter and literally handing him the shirt off his back. The totally self-absorbed Cousco is touched by this generosity, a human kindness he never experienced. By teaming up, the two are able to live through several close brushes with death, steal the magic potion, turn Cousco back into human form, and defeat the evil advisor. The two become close friends, and Cousco abandons his plans for the hilltop palace, instead building a small hut nearby to live the simple life. Cousco, in the process, learns important lessons about ethical leadership, mainly be careful whom you trust, and above all, a ruler does not – nor should not be -- selfish and ruthless in order to become a good leader. The tale contains a simple, yet profound truth well worth underscoring again – and again – to both young and old.

Empire of the Sun (1987, 145m, DVD)

Director: Steven Spielberg

Cast: Christian Bale

John Malkovich

Takatoro Kataoka

Empire of the Sun, documents the life of a young British boy, Jim (Christian Bale) living in Japan when all English were suddenly rounded up at the start of World War II and sent to internment camps. We follow Jim through these nightmare years as he is orphaned and imprisoned throughout the war. Several leadership and ethical themes in this film concern how to build power, collaboration, and trust under even the most adverse conditions. At the beginning of the film, Jim is separated from his parents but quickly learns to live on his own by collaborating with whomever he can in order to survive. From an older British couple, to a sneaky American, to a Japanese Kamikaze pilot, each relationship develops into a different sort of working partnership. Jim gains followers through his contributions to the general welfare of the prisoners. For example, Jim starts an underground black market within the camp, by taking old shoes and trading them for potatoes. The most compelling aspect of this scenario is that Jim does not trade only for himself, but for the entire camp's welfare. By developing his informal trading

network, a surprising sense of trust grows within the camp. A significant moment in the film is the –sharing of the fruit story: when Jim confronts face-to-face, the enemy – a young Japanese Kamikaze pilot – and a friendship begins, despite the cultural and language barriers. At the point where they begin to share a piece of fruit, the pilot is shot dead by a prison guard, fearing that he was going to harm Jim. The film shows how Jim is able to lead various opposing groups by cooperating with the British, the Americans, and the Japanese. Even though each prisoner is different and in many ways opposed to one another, ethical leadership is possible under horrible conditions, even where intense hostility prevails.

Enemy At the Gates (2001, 123m, DVD)

Director: Jean-Jacques Annaud

Cast: Jude Law Ed Harris
 Bob Hoskins Joseph Fiennes

What do ethics have to do with leadership? In this action packed World War II thriller, both Germans and Russians are doing whatever is necessary to win the Battle of Stalingrad. Soldiers are shot by even their own countrymen if they try to retreat. It is impossible for officers here to conduct an –ethical war because they were led by two of the most unethical leaders in world history, Hitler and Stalin, who staked their own personal reputations on unconditional victory at Stalingrad. An interesting part focuses upon propaganda built up around Vassili. As a young formidable Russian sharpshooter, Vassili (Jude Law) is transformed into a hero through the journalism of Danilov (Joseph Feinnes). Vassili, a common man, suddenly is publicized as an indispensable leader as well as a symbol of hope for all Russian people. In the PR promotional process he becomes –a high priority target for the Germans who send a special high-ranking sharpshooter (Ed Harris) from Berlin to kill him. As a propaganda tool, Vassili is turned into an image of brave leadership in order to boost morale. Showing how Vassili comes to be more important for propaganda than what he actually accomplished on the battlefield, the movie is a poignant reminder of the value of –symbolic as opposed to –real leadership in some situations.

Enemy of the State (1998, 127m, DVD)

Director: Tony Scott

Cast: Will Smith
 Gene Hackman
 Jon Voight

Robert Dean (Will Smith) a defense attorney, by accident comes into possession of a tape that shows the FBI killing a senator over a political issue. Smith quickly becomes an *Enemy of the State* and the object of an intense government manhunt. This movie emphasizes the potential power of technology over common citizen by its ability

to find citizens via satellites, plant evidence on them, and track them down like a pack of dogs. However, because of luck and ingenuity, Dean is able to turn their own technology against the FBI in order to uncover the crime that led to the senator's death. This movie depicts ethics – or its lack – due to –evil government control through the power of technology. Possibly –over the top in its excessive –black and white portrait of key characters, the film reminds viewers that law enforcement's ability to track citizens serve both bad as well as beneficial purposes, particularly by helping to infringe on basic human rights. Hence, a key lesson: technology can be applied as a vice or virtue, ultimately depending on the quality of ethical leadership responsible for its use.

Erin Brockovich (2000, 130m, DVD)

Director: Stephen Soderbergh

Cast: Julia Roberts

Albert Finney

Marg Helgenberger

In Hinckley, California, Pacific Gas & Electric (PG&E) for several years poisoned the community's drinking water and covered up its mistakes. Not only did the company deny that there were any dangerous chemicals in the water, they actually sent a notice to the families stating that the contents provided extra health benefits. Meanwhile town residents become sick, many diagnosed with various forms of cancer as well as other health problems. Erin Brockovich (Julia Roberts) portrays a strong, risk-taking mother of three who is thrust into an ethical leadership role by uncovering the truth and going public. She does the hard, often boring leg-work by learning about the company, the hazardous water contents, and then going door-to-door to mobilize support from each family affected. Through her steadfast resolve, she gains the trust of the local people by convincing them that she wants only to help. By her passionate belief, popular backing, as well as by convincing a reluctant law firm to take this case, she succeeds. Here is an excellent portrait of a woman who develops, not by choice but by chance, into a strong ethical leader. But did her public interest leadership style necessarily exhibit any special gender differences? Would Ralph Nadar demonstrate anything any other than her sort of competitive –hard-nosed zeal in order –to win the case ?

Excalibur (1981, 140m, DVD)

Director: John Boorman

Cast: Nigel Terry

Nicol Williamson

Helen Mirren

King Arthur represents the ideal ethical leader: righteous, fair, and courageous. His ideal characteristics derive from possessing the magical sword Excalibur. Even when his queen commits adultery with his best knight, Arthur even-handedly examines the

situation and lets his convictions of justice and love for his land overcome his personal anger. Of the great leaders throughout history, whether fictional or real, King Arthur serves as a model of the –good leader. He shows faith in his fellow man, common sense, fairness with his enemies, leads by example, and exemplifies chivalry. Yet, is Arthur possibly –too good‘ and therefore unrealistic? Machiavelli felt any great leader needed certain tyrannical even pagan traits (recall his advice to the Prince to be both –the lion and the fox). So is a bit of the immoral necessary to lead effectively, even for King Arthur?

Far from Heaven (2002, 108m, DVD)

Director: Todd Haynes

Cast: Julianne Moore

Dennis Quaid

Dennis Haysbert

Far From Heaven is set in the 1950s, a decade often portrayed innocent and tranquil. Dennis Quaid plays a father concerned with preserving his –correct self-image plus a growing realization of his homosexuality. Julianne Moore is his wife, involved with appearing properly in polite society, loving to her family as well as civil rights issues – until it becomes inconvenient. When became romantically involved with her black gardener, suddenly the racial issue hits close to home (literally). The ethical leadership lesson: people face personal problems that may never be apparent to the outsider, however close they may be to that person. Nothing is black and white. A quiet external social fabric of American society during the 1950s hid strong racial, sexual, gender biases, an inability to cope with them, along with an unhealthy lack of discussion about their resolution. Complex ethics and leadership dilemmas are thus viewed as intertwined covertly within societal culture of the times.

A Few Good Men (1992, 132m, DVD)

Director: Rob Reiner

Cast: Demi Moore

Tom Cruise

Jack Nicholson

Two marines (Dawson and Downey) assault a fellow marine (Santiago) resulting in his death. His murder comes to the attention of Lt. Galloway (Demi Moore). Santiago had not been performing well in the group and so Commander Jessup (Jack Nicholson) determines that he will –fix Santiago rather than transfer him. Galloway believes that this might be a –Code Red incident where a poor performing member of the group is assaulted to –straighten him up. The case is transferred to Caffey (Tom Cruise) in JAG (Judge Advocate General’s Office) who takes this assignment lightly and does not see it as an issue worth his time. In the course of the investigation, he finds that Lt. Kendrick

ordered Dawson and Downey to give Santiago a Code Red. Galloway searches for the truth, not what can be proven or is legal, but what is right, despite pressures to the contrary. Caffey develops into a strong ethical leader and works tirelessly to develop his case to defend Dawson and Downey. Commander Jessup challenges Caffey on –situational grounds by suggesting that the ethics inside a military unit facing dangerous circumstances are different than those in peacetime. Here the film raises troubling issues: should due process and human rights be denied in order to ensure organizational efficiency and security? Does safety trump ethical values? And what is the guideline for ethical leadership where war or threats of war may negate basic norms of civilized conduct?

Fidel (2002, 140m, DVD)

Director: David Attwood

Cast: Victor Hugo Martin
Gael Garcia Bernal
Patricia Velasquez

Fidel Castro represents at the start of this film the epitome of the charismatic leader when he overthrew the Cuban Dictator, General Batista in the late 1950s. By enlisting his followers to give up their own personal dreams and put their lives on the line for –his cause to free Cuba, Castro displays many characteristics of an effective leader during the early years of the revolution. Besides charisma, Castro is depicted as a master at using the media to his advantage; by an uncanny ability to connect with common people, as well as through emotional powerful oratory. But soon after gaining power, Castro tosses aside democratic ideals of the revolution he led. Instead lusts to amass and maintain power. Castro jails supporters who do not show steadfast loyalty and kills potential opponents. He turns the United States into an enemy that his country should fight against. In a –flash-forward to 1980, Castro is seen clearly as out of touch with the Cuban people and the ideals of Cuba’s revolution. The movie ends with a long monologue by Castro in which he says he will never betray the revolution. Even if 98% of the people do not believe in the revolution, he will remain the –true sole revolutionary. A sorry tale of a man who began as a potentially great ethical leader but over time turns into a petty, unethical, tyrant.

Fight Club (1999, 139m, DVD)

Director: David Fincher

Cast: Brad Pitt
Edward Norton
Helen Bonham Carter

How does a schizophrenic lead so many dissatisfied males into anti-social behavior and give them sense of human identification by participating in brutal

underground boxing clubs? Ed Norton is a disillusioned, alienated, insomniac, who meets Brad Pitt, the answer to all his problems. Together they create a network of underground fight clubs that allow young fighters to beat each other to bloody pulps in order to delight cheering crowds. This film demonstrates why unethical behavior inadvertently happens among social malcontents. Mass media and pop-culture creates a generation of disappointed, unattached males, ripe for a backlash against American social norms. So does this movie suggest a leadership role is filled when a void exists in the lives of youth? Unethical leadership appears due to mass dissatisfaction? Is leadership, ethical or not, simply satisfying an unmet customer needs of the marketplace? Just like Hitler's rising popularity within the postwar moral decay of a defeated Germany during the 1920's?

First Knight (1995, 133m, DVD)

Director: Jerry Zucker

Cast: Sean Connery	Richard Gere
Julie Ormand	Ben Cross

Another Knights of the Round Table tale about the struggle between good and evil. A ruthless, power-seeking baron seeks to dominate the Round Table attempting to get King Arthur to agree to split the land and wealth taken from Genevieve's homeland. King Arthur and the rest of the knights are opposed and so a struggle for power ensues. Mordred strives to rule through dominance over the weak whereas King Arthur, on the other hand, is a benevolent leader and knows that success of his kingdom is predicted upon the support from his people. The Round Table as a circle is the symbol of effective, unified leadership founded on what is embossed in the Round Table: –In serving each other we become free. The Knights of the Round Table are a collaborative group, who provide both leadership for the greater public good and supportive brotherhood for each other. The contrasting leadership styles are apparent when the good triumphs over bad. To some, its leadership lessons may be too simplistic but this simple and direct message may well be worth emphasizing – and re-emphasizing.

The Fog of War (2004, 107m, DVD)

Director: Errol Morris

Errol Morris's documentary chronicles Robert McNamara's life mainly from WWII throughout his service in the 1960's as Secretary of Defense. Morris uses McNamara's interview to relate as a series of key lessons for wartime leadership, but these lessons are easily applied to civilian leaders as well. Possibly the most interesting one McNamara imparts to viewers is: Belief and seeing are both wrong; we see what we want to believe. The U.S. believed the North Vietnamese were communist aggressors and pawns of the Soviets. However, when McNamara had dinner with a North Vietnamese leader decades later, he found out something starkly different. Questioning his sense of

history, the leader informed McNamara that the North Vietnamese had just concluded a war of independence with the French. They viewed the U.S. as simply another colonizing aggressor and so would have fought Americans to the last man. That misconception led the United States to view the North Vietnamese as something they were not. This revealing blunder that cost 55,000 U.S. lives and billions of dollars runs contrary to sound leadership: first and foremost, know thy enemy.

Forrest Gump (1994, 142m, DVD)

Director: Robert Zemeckis

Cast: Tom Hanks	Sally Field
Robin Wright	Gary Sinise

Leaders are like a box of chocolates. Okay, it is corny, but in the case of *Forrest Gump* (Tom Hanks), it may be appropriate. Gump is everyman's leader who through persistence and innocence triumphs over every obstacle that stands in his way. Throughout his lifetime, Gump moves from suffering a disability, to football stardom, to war hero, ping-pong champ, shrimp magnate, and computer pioneer. *Forrest Gump* is a story of an unlikely stereotypical everyman who leads those around him by example in order to achieve great things. Gump's strongest leadership quality is his heart. His undying faith in those he encounters inspires good in others. Though not everyone may identify him as a leader, his character serves as a role model in various ways for us: i.e. as a consensus builder, an educator on community issues, a translator/interpreter of issues, problem-solver, process coordinator, convener of diverse groups, team builder, source of empowerment, change agent, facilitator of conflict resolution, bearer of ethical standards, and so on. Gump characterizes all those attributes and then some, mainly via his devotion to people as well as his style to never question the task at hand, but just do the job he is assigned to the best of his ability. Perhaps too sugary for some, the film's message is that ethical leadership can be possible for anyone with a simple determination to accomplish something. Come what may, are ethical leaders like a box of chocolates?

Fresh (1994, 110m, DVD)

Director: Boaz Yalin

Cast: Sean Nelson	Giancarlo Esposito
N 'Bushe Wright	Samuel L. Jackson

In a realistic portrait of unprincipled gang leadership, the main character, Fresh, skillfully negotiates the fine line between leadership and manipulation. His determination in positioning others to fulfill his plans for revenge and then escape the blame himself for those he misleads is starkly contrasted against the naïve appearance which he fosters to maintain his privileged insider position within a New York drug ring. All players become nothing more to him than pawns in his personal game of chess. His father teaches him cutthroat tactics on the chessboard which seamlessly translate to the

streets. Fresh gambles that his strategic thrusts and parrying with the drug dealers will get him what he wants – i.e. a move off the deadly streets and out of the projects forever. Near-invisibly orchestrating of those around him, Fresh bends others easily to his will, but his manipulation devastates him emotionally along the way. The cruelty, however deserved by his tormentors, strips away his own humanity, which in turn demonstrates that a high price is paid for pursuing unethical leadership.

Friday Night Lights (2004, 118m, DVD)

Director: Peter Berg

Cast: Billy Bob Thornton,	Lucas Black
Jay Hernandez	Garrett Hedlund

Friday Night Lights might appear to be just another average high school football movie but actually contains several good examples of ethical leadership qualities. One concerns the issue of motivation. The coach, played by Billy Bob Thornton, demonstrates effective motivation skills which spills over to be emulated by others throughout the film. Another strong leadership trait involves his ability to be an effective listener. The coach carefully listens to the young men and as a result comes to intimately understand each of the players. This in return promotes trust and ultimately overall increases the team's strength and spirit. A third leadership quality is portrayed by the coach's skill of situational management. Different players respond to various types of management. If a player is timid or what if a player is too critical, the coach responds by using different types of coaching leadership. In one important scene Billy Bob Thornton discusses a problem with the quarterback. Billy Bob attempts to motivate this player and articulates how if he really applies himself, –Son, you will fly. The movie also addresses several key ethical issues about academics vs. athletics within a Texas small town culture that places football as a top priority. Many of the student athletes lose out in the long term if they don't equally apply themselves to academics. A good example is the star running back; he is injured and never recovered. This particular young man only focused on achieving greatness in athletics and had no alternative to fall back on. The complex interaction between community culture values, the maturing ethical values of youth, and the special role a coach's leadership in nurturing these values for the better are highlighted throughout this film.

Fried Green Tomatoes (1991, 120m, DVD)

Director: Jon Avnet

Cast: Kathy Bates	Jessica Tandy
Mary Stuart Masterson	Mary-Louise Parker

Idgie Threadgood is a leader in the small town of Whistlestop whether she realizes it or not. She attracts those who are down and out and she is not afraid to be the strong advocate on behalf of anyone treated unjustly. A strong friendship develops

between Idgie and Ruth. The two are able to solve most problems they encounter and create a community bond by opening a café that excludes no one. The entire community of Whistlestop is affected by their informal town leadership that pulls everyone together in a crisis. When Idgie and her friend Big George, a black man, are on trial for murder, the law at first is not on their side. The jury only sees a woman who does not conform to her –expected role in society and a black man who by the standards of the south at the time had no rights and therefore is without credibility. However, when the Reverend of the local church provides an alibi, no one in the courtroom dares to go against the word of this Man of God. In reality Ruth was able to negotiate a deal with the Reverend who has a life long goal to get Idgie to go to church. Leadership roles shift with roles of the followership throughout the movie between Idgie and Ruth which climaxes with –the bad guy not only murdered, but barbecued and served up to the investigating officer. Viewers are left with a comedic conundrum : we cheer for accomplices involved in –the barbecue and detest the murder victim who displayed no ethics at all. So what is ethical leadership in this case?

Gallipoli (1981, 110m, DVD)

Director: Peter Lindsay Weir

Cast: Mark Lee

Mel Gibson

Robert Grubb

During the Gallipoli campaign of 1915, Allies attempt to knock Ottoman Turkey out of World War I and reopen a supply route to Russia. The initial plan, proposed by British First Lord of the Admiralty Winston Churchill, called for an Allied fleet– mostly British– to force open the Dardanelles Strait and then to steam to Constantinople in order to dictate peace terms. *Dulce et decorum est pro patria mori*, (–It is sweet and wonderful to die for one’s country.) This famous epigram, attributed to Cicero, is invoked with perilous frequency during many centuries by youngsters eager for the –thrill and –glamour of war. Archy, a young man with Olympic-caliber track talent leaves his home in western Australia to join his nation’s World War I campaign. Rejected at first as under-aged, he eventually enlists in the cavalry with the assistance of Frank (Mel Gibson), a ne’er-do-well drifter. Both men ship off to Egypt for military training and eventual assignment. In the end Frank is the only one of the central characters to survive Gallipoli. The honorable one who dies is dutiful Archy, ironically he would have avoided soldiering by the age requirement were it not for the casual goading from cynical Frank. Yet, it is Frank who proves not to have the stomach for war but learns the nature (and consequences) of duty from Archy and his other comrades, all of whom display greater integrity, if less longevity, than he. At the conclusion, we wonder whether Frank’s initial skepticism of Archy’s nationalist impulse to enlist is actually prescient. The movie, says a lot about human motivation: why do volunteer soldiers-to-be join up with enthusiasm as well as such adventurous spirit, not realizing the apparent dangers? Why do they continue perceiving war as a meaningful event that contributes something important to the world? Why at the Dardanelles when suddenly confronted by a disorganized, awful battlefield,

they willingly fight so hard under dysfunctional commanders? Individual human motivation on many levels – ethical or otherwise -- may be thoughtfully reflected upon throughout this fascinating movie.

Gandhi (1982, 188m, DVD)

Director: Richard Attenborough

Cast: Ben Kingsley	Candice Bergen
Edward Fox	John Gielgud
Trevor Howard	John Mills
Martin Sheen	Rohini Hattangadi
Ian Charleson	Athol Fugard

Gandhi rose from being a simple, unknown lawyer to become a famous national role model who leads India to independence from Great Britain as well as earns worldwide recognition as a symbol for peace and nonviolence. The movie begins in South Africa in 1893 when Gandhi (Ben Kingsley) is 23 and just started his crusade against racial segregation. There he witnessed how Indians sought the same legal rights as the British because they were denied full citizenship. When Gandhi returned to India after his university education in England, he saw his own homeland of millions ruled by a relatively small British Elite. Gandhi's central objection was that English rule made Indians second-class citizens within their own country. Gandhi, convinced that violence is not the answer to gaining freedom, informs the British soldiers politely that had been guests in his homeland long enough and so it was time for them to leave. His soft-spoken personality derives from the force of moral conviction, the enduring strength of his ideals, and his unwavering commitment to non-violence. In the end Gandhi accomplished two things: first he mobilized a divided country under a single banner; second, he embarrassed the British by the righteousness and rightness of his cause. Non-violent protest paradoxically used western Christian ethical virtues of the English to end their rule by an eastern leader to effectively unite his nation and gain its independence. Ideals matter, from wherever they derive, for achieving ethical leadership. But would Gandhi's nonviolent strategy work against an enemy devoid of Christian beliefs, say an Adolf Hitler?

Gangs of New York (2002, 166m, DVD)

Director: Martin Scorsese

Cast: Leonardo DiCaprio
Daniel Day-Lewis
Cameron Diaz

The brutality of gang and class warfare in New York during the 1860's is vividly depicted in this Martin Scorsese masterpiece. William Cutting (Daniel Day-Lewis) or –Bill the Butcher, though a brutal leader is the film's most intriguing character. Bill

controls the Five Points Neighborhood through fear and intimidation thanks to the mayor of New York in return for votes. Although Cutting's leadership style is by no means ethical, it is effective, and for the most part, he is revered by many of the people, or at least the –native Americans who make up his gang. Cutting rules his neighborhood more viciously than probably even Machiavelli would recommend, yet his toughness gets results but is challenged by Amsterdam Vallon (Leonardo Di Caprio) in for revenge of the killing of his father. Are leaders supposed to strive for more ethical leadership in an unethical world or are they leaders because they fit the needs of their times? No matter how distasteful, *Gangs of New York* underscores how brutal men like Bill the Butcher rise to leadership and maintain their rule through brutal means and trading favors. Yet, was such extreme cruelty necessary? Is it, as Machiavelli suggests, not the most effective way to lead, at least in the long run?

A Gentleman's Agreement (1947, 118m , DVD)

Director: Eliza Kazan

Cast: Gregory Peck	Dorothy McGuire
John Garfield	Celeste Holm

A Gentleman's Agreement is the story about Phillip Green (Gregory Peck), a magazine writer, who poses as a Jew in order to write about anti-Semitism. Awarded the Oscar as Best Picture in 1947, the film was considered daring and controversial at the time. Originally Green did not want to write the story, but a conversation with his nine-year-old son convinces him that he must in order to help stop discrimination. However, his decision causes problems with his fiancée who argues she is not prejudiced – so why the fuss? The scene when she finally figures out that silence in the face of bigotry is almost as bad as bigotry itself is perhaps the most powerful moment in the movie. Ethical leadership requires one to take the step from talking to action and only begins when one person is willing to act. Green reiterates this theme over and over again to his son, his mother, and his secretary, and in this manner becomes a transformational leader, in James McGregor Burns words (although he did not set out originally to pursue this aim). Green knew he could not write a powerful magazine article that would force people to confront anti-Semitism until he personally experienced it himself by posing as a Jew and felt its impact first hand. Here is a useful reminder that the initial steps for exercising ethical leadership, must begin at home – within yourself –often where it takes the most courage.

Geronimo (1994, 110m, DVD)

Director: Walter Hill

Cast: Gene Hackman	Wes Studi
Robert Duvall	Jason Patric
Matt Damon	

–We’re trying to make a country, it’s hard, says Lt. Gatewood. With that sentence, Gatewood sums up why so many hard ethical leadership choices face these characters throughout this movie. The country is changing and the conquered Apache are forced to move their homes repeatedly. As seen through the eyes of Gatewood, the film depicts what it must have been like for U.S. Army officers who attempt to make ethical decisions within an unethical policy framework imposed by white Americans on Native Americans. Often times, it amounts to lose-lose situations: the Apache can either fight or move to the reservation. For the Apache, both courses of military action lead to the same results for Native Americans. In the Army, some officers in charge think of themselves as the Apache’s friends by trying to help make the transition easier. However, those who aspire to be the most ethical leave or are forced to leave. The hard truth of what happens to a public servant who disagrees with a policy is that they can either resign as did General Crook and Lt. Davis or they will be sent to Siberia (or in this case Wyoming), as happens to Gatewood. From the standpoint of the Apaches, Geronimo could hardly be called –visionary. He merely steps forth as an ordinary man who led because of his convictions. Therein lies the value of this film. This thought – provoking western reminds us of the importance of –grass roots leadership, just stepping forward in difficult no-win situations may well define the essence of ethical leadership, or the beginning of forging great leadership.

Gettysburg (1993, 248m, DVD)

Director: Ronald F. Maxwell

Cast: Tom Berenger	Martin Sheen
Stephen Lang	Richard Jordan
Jeff Daniels	Sam Elliott
C. Thomas Howell	Kevin Conway

The battle of Gettysburg during the summer of 1863 is considered by many historians as the turning point of the Civil War. This film captures those few days when the largest, most significant battle which ever took place on U.S. soil. While Confederate Generals Lee and Longstreet prepare for a decisive battle at Gettysburg, Pennsylvania, the Union’s Colonel Chamberlain carefully moves his men into position to defend several important hillsides. When Confederate General Pickett attacks Colonel Chamberlain’s troops, the South furiously fires artillery in order to take the center where they thought Chamberlain led exhausted troops. Next, General Pickett orders his men to attack a mile over open ground in what becomes a suicidal mission. Just the night before, Longstreet pleads with Lee to reconsider the battle plan, but Lee believes the spirit of his southern troops would carry them to victory. Of course, Gettysburg is a classical study of leadership, focusing upon the interplay between great military leaders, their troops, their individual personalities, and their strategies. In particular, the movie humanizes the key leaders grappling with difficult life-death decisions and reminds us how great battles are often lost due to wrong information, the weather, misplaced hopes, bad luck, as well as poor decision-making due to fatigue and overwork. During the heat of the battle Union

and Confederate military leaders are portrayed as fallible human beings whose –best command decisions result in monstrous, inhumane acts.

Ghosts of Mississippi (1996, 123m, DVD)

Director: Rob Reiner

Cast: Alex Baldwin

Whoopi Goldberg

James Woods

This film recounts the murder trial of racist Byron Beckwith, played by James Woods, who assassinated NAACP activist Medgar Evers in front of his home. The cocky, white supremacist was acquitted in a 1963 trial but Assistant District Attorney Bobby DeLaughter (Alec Baldwin) resurrects the case four decades later based on new evidence with help from Medgar's widow Myrlie, (Whoopi Goldberg). DeLaughter is a modern day Atticus Finch, who faces many of the same ethical leadership issues depicted in *To Kill a Mockingbird*. Southern values of his wife conflict with his obsession to retry the 39-year-old case. He is shunned by his community even his integrity is doubted by Mrs. Evers when he withholds information from her about finding the murder weapon among a judge's possessions. Unlike Atticus Finch, however, DeLaughter obtains a conviction from an integrated jury; again underscoring that right can triumph over evil if just one person courageously steps forward.

Giant (1956, 197m)

Director: George Stevens

Cast: Elizabeth Taylor

Rock Hudson

James Dean

Do ethical leadership issues arise from greed and racism? Texas land baron Bick Benedict (Rock Hudson) and poor ranch-hand Jett Rink (James Dean) are both courting Leslie Lynnton (Elizabeth Taylor), a spoiled daughter of a wealthy Virginia family. Hudson eventually wins her hand. Dean strikes oil and tries to get even with Hudson by buying all the surrounding land as he builds up his oil empire. Hudson, who harbors racial prejudices common to many of his fellow Texans during that era, disowns his son, a young Dennis Hopper, after he marries Mexican Elsa Cardenas. Meanwhile, Hudson's daughter Carroll Baker becomes the mistress of the alcoholic millionaire. Dean, now drunk with success, invites Hudson's family to the opening of his new big hotel. At the event Dean insults Hopper's Mexican wife and Hopper slugs him, only to be beaten up by Dean's thugs. Hudson, the tragic hero, finally realizes his errant ways and comes to his son's defense by humiliating Dean in a drunken stupor. On the drive back to Reatt (the ranch), Hudson proves to his wife (Taylor) that he had rid himself of all prejudice towards his Mexican daughter-in-law and mixed-blood grandchildren during a café brawl

with a racist restaurant owner. Perhaps the ending is too saccharine and superficial to believe, but the acting throughout is superb and may reveal in part the tangled complexity of what motivates humans to act, for good or ill

G.I. Jane (1997, 125m, DVD)

Director: Ridley Scott

Cast: Demi Moore
Anne Bancroft
Viggo Mortensen

G.I. Jane tackles a major political issue in modern society: women and their place in the military. Jordan O'Neil (Demi Moore) becomes the first woman selected to train for the elite Navy Seals, mainly due to pressure from a female senator's desire to show that women are qualified for combat. Everyone except O'Neil expects her to fail; some even sabotage her efforts to insure that she does not finish the training. In the end, O'Neil overcomes several obstacles and leads her troops to victory in an actual combat situation. This fast-paced action film challenges the viewer to make a judgment about the morality of women in combat. Should they be treated differently from men because women are the mothers and caretakers of the nuclear family? Or, should they be viewed exactly the same as their military male counterparts? If a woman wants to put herself in a place of danger where she may lose her life, then, does she not have a right to do so in the same manner as men? While this film provides no decisive answer, *G.I. Jane* demonstrates women are capable of being equal to or better leaders than men in combat. Whether or not society condones it is another matter.

Gladiator (2000, 154m, DVD)

Director: Ridley Scott

Cast: Russell Crowe Joaquin Phoenix
Connie Nielsen Derek Jacobi
Richard Harris

The *Gladiator* begins with Maximus (Russell Crowe) carrying out the wishes of the Emperor Marcus Aurelius to fight the German tribes for Rome. However, Maximus must deal with Commodus, the biological son of Marcus, who is jealous of Maximus' leadership. Maximus loves Marcus and is selected over Commodus to become a Roman general. Maximus demonstrates many fine traits of strategic leadership that includes walking away from small battles in order to attack at the right time. Also he is good at hiding his identity when he is on the run from Commodus after he becomes Emperor when his father dies. Although captured as a slave, Maximus trains to become a strong gladiator who easily defeats his competitors. He repeatedly wins crowds' support, becomes popular with the people, and even earns the love of Lucilla, Commodus' sister. Though, Lucilla turns Maximus into Roman authorities, so as to save her son Lucius from

being killed by Commodus. When Maximus' family is killed by Commodus, he no longer fears him since he has nothing left to live for – except to seek revenge. Maximus moves in the film from a general to a slave, slave to a gladiator, gladiator to the chief opponent of the emperor. The power struggle between Commodus and Maximus is a central theme, but there are other questions concerning ethical leadership contained in *Gladiator*: why does the Emperor's son, Commodus, not possess the essential leadership abilities to govern the people of Rome and follow in his father's footsteps? Is it because of his ruthless, uncaring leadership? Vengefulness? Or, his unwillingness to accommodate Maximus, once a Roman General, due to personal envy? Or what? Why do some leaders with many advantages from birth turn into failures. Is it in the way they were raised – or were they simply following their fate? Nature or nurture debates can be revisited by watching this action-packed Hollywood thriller.

Glengarry Glen Ross (1992, 100m)

Director: James Foley

Cast: Kevin Spacey	Alec Baldwin
Al Pacino	Jonathan Pryce
Jack Lemmon	Ed Harris

Salesmen of an unnamed office are in a slump. Alec Baldwin the office manager, calls in his men for a pep talk. The man with the highest sales figure in the next sales cycle wins a Cadillac, the second highest wins a set of steak knives, and the third gets fired. When one of the salesmen demands to know why he is talking like that, the response is, –My watch costs more than what you made last year, that's my name. I drove here tonight in an \$80,000 car while you drove yourself in a Hyundai, that's my name. What results is a desperate free-for-all among cynical men who have no loyalties to each other. Ethical leadership is absent within this crowd. Your own neck is on the line based on commissions you earn and only the strong survive in this dog-eat-dog business. Such twisted logic and gutter profanity may be uncomfortable to watch. Here is a perspective on human nature that the pleasant workplace may exist often only surface-deep. It vividly underscores why codes of good behavior are necessary so that we treat people with some dignity, and not as mere –machines nor stripped of everything called –humanity. This film portrays the workplace from hell.

Glory! (1989, 202m, DVD)

Director: Edward Zwick

Cast: Matthew Broderick	Denzel Washington
Cary Elwes	Morgan Freeman
Jihini Kennedy	Andre Braugher
John Finn	

Assigned to form the first Union Regiment of black soldiers in the Civil War, Robert Gould Shaw (Matthew Broderick) recruits troops for the 54th Black Regiment. Among these black soldiers some turn into natural leaders such as Trip (Denzel Washington), an escaped slave, and Rawlins (Morgan Freeman), a former gravedigger. These black men are proud to wear the uniform and eager to become soldiers because they have a chance to fight for freedom – their freedom. Trip and Rawlins emerge from the ranks of the 54th Regiment to play pivotal roles by instilling pride among the black troops and enlisting other blacks for an opportunity to wear the uniform in battle. The night before the battle of Fort Morgan at Charleston, S.C., the soldiers hold a campfire prayer vigil. The speeches and testimonials made by Trip and Rawlins rally troop morale. While much of the story involves tactical leadership during combat, another important ethical leadership theme is raised by the film. During the Civil War, it was widely believed that blacks were less intelligent, would not make good soldiers since they could not understand commands, nor submit to discipline under fire. Commanders of all-black troops were ridiculed, shunned, and held in lower esteem by their military peers and superiors. Shaw, a young, recently wounded officer, traumatized in battle, assumes command of the 54th Regiment of Massachusetts Volunteer Infantry, which was monumental task in light of such intense prejudice. So why did Shaw accept this assignment, given the odds weighed so heavily against success? His naiveté and inadequate experience as young, aspiring leader? His lack of political acumen sufficient to negotiate another –safe m ilitary assignm ent? Or, was it his genuine belief in the patriotic –vision ? Some inner striving? H is desire for –G lory ?

The Godfather (1972, 175m, DVD)

Director: Francis Ford Coppola

Cast: Marlin Brando

Al Pacino

James Caan

A side from being a cracking good m afia crim e story, M ario Puzo’s *Godfather* depicts an organization undergoing transformation. Don Corlione, the Godfather (Marlon Brando), is the head of a New York crim e syndicate. The –fam ily is faced w ith a changing market by increasing pressure to enter into the profitable drug trade. An up-and-coming crime family pushes the syndicate to engage in drugs but sees the Corlione family as an obstacle. What follows is a series of murders that eventually lead the –fam ilies into w ar w ith one another. Sonny (Jam es C aan) plays the hot-headed son and Al Pacino is Michael, the war hero son who is, at that time, somewhat removed from the –fam ily business. A s the plot progresses, the G odfather is seriously w ounded and Sonny is killed, leaving the fate of the family in the hands of Michael. Changing leadership as well as the growing involvement of a reluctant leader to take charge become central themes as Michael is called upon to step in and guide the family though its dire crisis. H ow Pacino’s character adapts to a new hostile environm ent by giving up his former life in order to assume the role of Godfather and adhere to a culture that his father created is fascinating to watch. He learns how to recruit new loyal followers, keep the respect of

long-time followers, and be feared by his enemies. Pacino turns into a frightening but admirable Godfather by accepting the bizarre mob culture. Family loyalty, trust, responsibility, and duty are the mob's basic values intertwined with a warped code of criminal ethics. The ailing crime syndicate turns around because men die willingly for Michael Corlione, not because of the threat of death, but because of Michael Corlione. Yet, by modern more standards would the Godfather be considered a good leader? Let alone, an ethical leader? Or, does the film underscore that –ethical leadership simply remains, more or less, a matter of definition? Or, more precisely defined by its cultural context?

The Good Girl (2002, 93m, DVD)

Director: Miguel Arteta

Cast: Jennifer Anniston

John C. Riley

Jake Gyllenhaal

Justine, a small town girl, played by Jennifer Anniston, is trapped in a dull, seemingly hopeless life. Her husband is nice, but uncommunicative, uninspiring, and smokes marijuana daily. Her lackluster home life leads Justine to fall for her younger co-worker. Their affair is the only positive force in his life and he becomes obsessed to win over Justine's heart. Ethical issues of loyalty, honor, trust, and fidelity are central to this movie in which no character exhibits any solid leadership abilities. Lack of communication and inability of all the characters to cope with their uneventful lives and their petty problems leads to ultimately the death of the young man. In this tragedy all characters search for short-term, misguided solutions (drugs and affairs) in order to escape reality, thus serving as insightful commentary about how troubled people can fall into mutual, self-defeating unethical behavior devoid of direction or leadership.

Gorillas in the Mist (1988, 129m, DVD)

Director: Michael Apted

Cast: Sigourney Weaver John Omirah Miluwi

Bryan Brown Julie Harris

–Get off my mountain! commands Diane Fossey, exemplifying both passionate and idealistic leadership. Diane Fossey went to research African mountain gorillas for a non-profit foundation. Her research sought to help protect the gorillas and save the species from extinction. As Fossey conducts her research, she becomes more and more committed to protecting her new –circle of friends and turns into the main advocate for the mountain gorillas. However, she increasingly becomes so narrowly focused that she alienates those who could assist her cause. She frightens and threatens the local tribes. Powerful people are so embarrassed by Fossey's single-minded leadership tactics which possibly leads to her mysterious death. Although she brought the gorilla's survival to the

forefront of world-wide public attention, she trained no-one to continue her work. Her dogmatic leadership style while highly ethical in pursuit of a worthy cause was also severely limited in several ways as is well documented throughout this excellent film.

The Great Santini (1980, 116m, DVD)

Director: Lewis John Carlino

Cast: Blythe Danner Robert Duvall
 Michael O'Keefe

As the father of a military family during the sixties, Robert Duvall plays the flamboyant, domineering, alcoholic, Marine Colonel who goes by the moniker, The Great Santini. The Great Santini, one of the best Marine fighter pilots, is transferred to a new base in Florida in order to revive a struggling squadron. The movie focuses not so much on his military leadership, but rather on his role of husband and father. The family is run like a military unit with the children referring to their father as –The Colonel. His wife (Blythe Danner) is extremely devoted to the family's welfare, but the story particularly examines the rocky relationship with his son whom the Colonel wants to follow his career in the Marine Corps. Only when the Colonel shows some weakness and vulnerability does his family accept him as well as his faults. Ironically the –real leader in this film turns out to be his wife, even though she did not occupy a formal position of authority. Her role as the mother and head of the family emphasizes her natural leadership skills. She is able to see others for what they really are and encourage the family to try to understand and accept each other with their imperfections. With the love, support, and wisdom of his mother, along with energy and direction of his father, the oldest son (Michael O'Keefe) shows potential promise to turn into a strong moral leader. The limits of formal authority as well as the critical influence of informal leadership within small groups are well portrayed throughout this film.

Gung Ho (1985, 111m)

Director: Ron Howard

Cast: Michael Keaton Gedde Watanabe
 George Wendt Mimi Rogers

This lightweight comedy offers actually a useful study of ethical leadership. Michael Keaton, playing union leader Hunt Stevenson, flies to Japan in order to convince executives of Assan Motors to open a plant in Hadleyville, his hometown. They do and Keaton befriends Kazuhiro, the executive in charge of the plant, as they experience production and labor problems, mostly as result of cultural differences. At various points in the film, each protagonist bemoans the fact that –I am not a leader. Their ethical leadership, however, is demonstrated again and again by keeping their eyes on their common vision, caring about their followers, finding cooperative approaches, and inspiring confidence by standing up for what they believe in. Surprisingly several useful

lessons about the simple truths of cooperative leadership which in the end overcomes a deep cultural divide can be learned by watching this enjoyable film.

Harrison's Flower (2002, 122m, DVD)

Director: Elie Chouraqui

Cast: Andie MacDowell David Strathairn
 Elias Koteas Brendan Gleeson
 Adrien Brody

Although its plot is about the love between a husband and a wife, a central ethical leadership theme – the trauma they are forced to address – develops from the civil war in Croatia and the American media's coverage of it. While this film pays tribute to the unheralded men and women of the press who volunteer for assignments in war torn lands in order to report the news to the public, *Harrison's Flower* also points out how media answers to the bottom line of the profit. *Harrison's Flower* portrays a Newsweek photojournalist, Harrison Lloyd, played by David Strathairn, who throws in the towel on war assignments for the sake of his young family. A fellow journalist however goads him to publicly admit that big media (like the glossy weekly Newsweek) cover the atrocities in Croatia. Inadequately and superficially Harrison decides to take his camera one last time to cover this civil war. When believed dead, his wife Sarah Lloyd (Andie MacDowell) tries to locate him in Croatia and soon experiences first hand what she has until that point simply read about in the media, namely that the American public is only receiving limited sound bites of this war that is ultimately more complex than as reported. The film thus raises profound questions: Does the inhumanity of war and a profit driven media eradicate any ethical framework necessary to allow for journalistic truth? Or, convey balanced reporting? Does the media show the reality of complex issues to the American people? Is it providing fair, thorough, and unbiased coverage of events beyond our borders? Are these conveyors of news true to their professional mission, or are they governed by mainly financial interests? Is the information that is available to the public adequate to shape informed foreign policies? *Harrison's Flower* pays tribute to the press who daily risk their lives in order to tell a complicated distant story, but its theme is not optimistic.

Heat (1995, 172m, DVD)

Director: Michael Mann

Cast: Robert DeNiro Val Kilmer
 Al Pacino Ashley Judd

A criminal gang led by Robert DeNiro vividly depicts the pitfalls and possibilities of underworld leadership. A good leader is not always on the right side of the law, yet Robert DeNiro's shady character demonstrates effective leadership. He instills a vision within his gang, works to keep that vision alive, and by his motivational techniques

develops strong, effective teamwork. Early in the movie, he learns from mistakes such as trusting someone who did not share their bad-guy values. Robert DeNiro effectively scans the environment, understanding its unique external conditions in which his gang operates by investigating his investigators, even facilitating group processes to shape their goals and plans. One may well be repulsed by watching its senseless violence, lurid plot, and obscene language, but the film reveals gritty realism about the dynamics of leadership exercised by a tough crime boss.

Henry V (1989, 138m, DVD)

Director: Kenneth Branagh

Cast: Kenneth Branagh	Derek Jacobi
Brian Blessed	Paul Scofield
Emma Thompson	Ian Holm

Henry V is an entertaining Shakespearian tale with plenty of superb examples of leadership. Initially King Henry shows compassion and mercy for petty criminals. Though when he finds three of his nobles committed treason, Henry states that the treason is not only against the King, but also against England. Henry like every effective ruler must separate his crown from his person for the good of his constituents. In other words, he differentiates his formal position as King from his informal personal friendship. His compassion extends towards the enemy. When his army invades the first town in France, he commands his troops not to steal from the French or abuse them. However, when he finds a close friend stealing from a French Church, he hangs him in order to enforce his orders. After the Battle of Agincourt, at a conference with the King of France, Henry states that France is his brother. He shows no ill will towards the land he just acquired. Perhaps the highpoint of leadership lessons in the film is witnessed when Henry instills confidence and loyalty in his troops before and during battles. For example, Henry disguises himself to determine what subordinates are saying about him. As he moves through his troops that night, Henry calls them –brothers, friends and countrymen. His St. Crispin's speech is perhaps the greatest ever uttered by any leader –you shall remember this day, –this band of brothers, –he who spills his blood will be my brother, –you lucky few, and –all things are ready if our minds be so. *Henry V* exemplifies how a great leader –must walk and the talk. King Henry V, not only believed in the mission and won battles, he listens to his followers, and he put himself at risk in the middle of deadly battles in order to lead by personal example. Every aspect of his speech, stature, intuitiveness, physical fortitude and, most of all, his keen strategizing exemplifies Henry as a great leader. A good counterpoint to Henry's remarkable leadership throughout this movie is characterized by the French King: overconfident, lacking realism about the enemy, believing in the superiority of his weapons and numbers of troops, rather than instilling bravery in his men, passively staying inside his tent during the battle, weak and uninspiring.

High Noon (1952, 84m, DVD)

Director: Fred Zinnemann

Cast: Gary Cooper	Grace Kelly	Henry Morgan
Lloyd Bridges	Lon Chaney Jr.	Lee Van Cleef

High Noon remains a crowd-pleasing favorite as sentimental western morality tale. Gary Cooper, stars as lawman Will Kane who stands alone to defend a town of righteous cowards. Adapted from the book, *Not in Star*, and directed by Fred Zinnemann, Will Kane made the town –fit for women and children to live in– by putting Frank Miller and his gang behind bars. Politicians save Frank from hanging, and so he comes back to town on the noon train, vowing it would be Will's life or his. Fellow citizens tell Will that it is –not our job,– to stand up against the gang and urge Will to leave town so his –trouble– would not be the town's trouble. In a timeless story of human nature, its virtues and failings, Will believes that people would never again be safe if they turned their backs on a villain's threats. In that stark, arid, western town, he faces alone the outlaws in one of the greatest showdowns in cinema history. With the relentless clock ticking, approaching noon, Sheriff Kane guns down the gang. His Quaker bride (Grace Kelly) fires the final shot that brings down the last bad guy. As a quintessential American-style individualistic leader, Will Kane portrays strong convictions necessary for exercising effective ethical leadership, or as Will says, –a man must be brave, or lie a coward, a craven coward in his grave.

Hoffa (1992, 140m)

Director: Danny DeVito

Cast: Jack Nicholson	Danny DeVito	Armand Assante
J.T. Walsh	John Reilly	Natalija Nogulidi

Hoffa, a renowned teamster union leader in Detroit, brought unionized fair labor conditions to the trucking industry. From the outset Hoffa (Jack Nicholson) is portrayed as a strong character, well dressed, and an excellent speaker, who identified himself as –one of the people, a friend with scars on his knuckles, too. However, his style of leadership is based on manipulation, often negotiating with the mob, which eventually leads, as this film implies, to his own death. Charismatic and able to motivate his followers, eventually Hoffa is elect President of the International Brotherhood of Teamsters with over 10,000 members. Much of his success is credited to a strong alliance with Robert Channall, his right hand man, who continually protects Hoffa and helps to develop his leadership strengths. Yet, in spite of Hoffa's declared devotion to the common good, in the final analysis he is not a principled leader, but more of a pragmatist than visionary, exhibiting no illuminating inner conviction. Full of hate, a loner, a self-contained scheming strategist, his cold corpse is found, believed killed by his enemies who held personal vendettas. The film portrays also Robert Kennedy whose unrelenting prosecution sent him to prison as well as Frank Fitzsimmons, his successor as Teamster President. In the end, the film suggests a Mafia-sponsored murder of Hoffa.

Was it Hoffa's own peculiar personal characteristics that brought him success as a union leader were also the very same sources of his demise?

Hoosiers (1986, 114m, DVD)

Director: David Anspaugh

Cast: Gene Hackman	Sheb Wooley
Barbara Hershey	Fern Parsons
Dennis Hopper	David Neidorf

Hoosiers is the true story of a small Indiana high school basketball team in which Gene Hackman plays a new coach, given one last chance to succeed at coaching basketball. Gene Hackman, a down and out basketball coach in rural Indiana, transforms a town of hardened skeptics into vocal supporters by means of his unorthodox coaching techniques and strategies. His stubborn vision that what he is doing is right, eventually brings the town's star player out of retirement. Hackman ultimately leads the team to the state championship game by focusing their energies on a worthy goal, as well as by urging them not to be distracted by anything else. Along the way he shows one of the boy's fathers, played by Dennis Hopper, that by taking responsibility for being an alcoholic, he could become sober and contribute to the team's victory. Public, non-profit and business managers are well-served by seeing this fine example of sticking to a vision at all costs and letting the chips fall where they may. Having the courage to risk one's job by doing what's right is something that is too often missing in today's management. Yet, can winning be the only goal? While enjoyable, the film also raises troubling issues about strong leadership in which winning becomes everything.

Hotel Rwanda (2004), 122m, DVD)

Director: Terry George

Cast: Don Cheadle	Sophie Okonedo
Nick Nolte	Cara Seymour

This film takes place in Rwanda. Paul Rusesabagina (Don Cheadle), plays the main hero in a true story of a hotel manager who housed over one thousand Tutsi refugees during their struggle against Hutu militants seeking to eliminate the entire Tutsi tribe. This amazing film points up one man's will to stop the genocide of the Tutsi Tribe. Rusesabagina, a Hutu, is married to a Tutsi woman which complicates his difficulties. UN troops are there only to bring the peace but not to intervene, leaving hundreds of thousand innocent men, women, and children to be slaughtered by machete knives and guns. Surprisingly in an age of high-tech rapid, world-wide communications, this genocide was little featured by the mass media. This oversight is disappointing, for if covered, many lives may have been saved. Rusesabagina's leadership skills through courage, compassion, and inventiveness are exceptional. The obvious question of ethical

leadership in this, film is, –Can one man’s determined leadership save his family and thousands of others? In this case, one person can make a difference.

The Hudsucker Proxy (1993, 115m, DVD)

Director: Joel Coen

Cast: Tim Robbins	Jennifer Jason-Leigh
Paul Newman	Charles Durning

When unassuming Norville Barnes (Tim Robbins) is promoted from the mailroom clerk to CEO of Hudsucker Industries, he is thrown into a leadership role that he neither aspired to nor desired. Not realizing that he was chosen so that stock prices would crash, allowing the board to buy up shares when the former owner’s stock goes public in a month, Barnes is expected to mismanage the company and ruin both its reputation and value. When Barnes unexpectedly invents the hula-hoop and the company’s stock soars, his success as a great CEO ironically turns out to corrupt him because he believes he is infallible. In order to continue as a corporate leader, Barnes learns that he can never rest on past success. Great leaders should never assume that past accomplishments will continue indefinitely into future. However, like Barnes, they may be in the right place at the right time, and don’t want to become nor even envision themselves as leaders. Luck and fate remain keys, along with continued hard work, to success in every field.

The Hunt for Red October (1990, 132m, DVD)

Director: John McTiernan

Cast: Sean Connery	Alec Baldwin
Scott Glenn	Sam Neill
James Earl Jones	Tim Curry

The Hunt for Red October demonstrates how leadership places enormous responsibilities on a leader within intricacies of the high level maneuvering and tactics between superpowers. Sean Connery plays a Soviet skipper, Ramius, trying to defect to the United States with a submarine, The Red October. Ramius trained most of the other captains in the fleet and is now in charge of the most advanced soviet submarine, The Red October. This nuclear submarine has revolutionary technology for diving and outwitting American Intelligence. When The Red October leaves the Soviet shipyard, American lose track of it. The Soviets attempt to deceive the Americans into believing that The Red October is heading towards the American Coast to fire its nuclear missiles at New York or Washington and that Ramius is a madman. They ask the United States Navy for help to track and destroy The Red October, but Jack Ryan, a U.S. intelligence agent, tells Admiral Greer that Ramius is trying to defect and bring the submarine with him. This movie is a tense, fast-paced adventure about men with doomsday cold war technology in their hands. For ethical leadership, the movie raises the question: is coercion necessary for exercising effective leadership? The movie answers –yes – as

long as the ends justify the means. Russian Sub Captain Ramius races to U.S. territory where he and his crew would like to defect, but along the way, some of his men change their minds. Meanwhile, the American Government believes (due to Soviet propaganda) that Ramius plans to fire his technologically superior weaponry at the U.S. Jack Ryan, having studied the military tactics of the Captain, figures out the Ramius's actual plan, but must convince his own superiors before either the sub reaches America or the Russians destroy it. Within the fog of war, the film points out how complicated intelligence gathering and communicating –the truth to superiors can make or break successful leadership, not to mention cause war or peace.

Hurricane (1999, 125m, DVD)

Director: Norman Jewison

Cast: Vincent Pastore	David Paymer
Denzel Washington	Harris Yulin
Dan Hedaya	Deborah Kara

Based on the real life of Rubin Carter, this absorbing film provides a fine study of ethical leadership. Rubin –Hurricane Carter (Denzel Washington) is on his way to winning the middleweight championship during the 1960's. A racist detective, Beldock, arrests Carter and his companion for murdering three white people based on false evidence. Even after Muhammad Ali and Bob Dylan protest Hurricane's life sentence imprisonment, the State of New Jersey refuses to retry Carter. Beldock had underworld connections so everyone involved with the case did not want to risk the lives or their reputations by defending Carter. The ethical dilemma addresses whether or not one should be a whistleblower. Surprisingly so many cops, judges, and lawyers went along with the original verdict due to fear of the potential life-threatening harm from Beldock. In the end, Carter, by then in jail twenty-two years, tries a last ditch appeal to the Federal Court using new evidence. At his hearing Carter gives an impassioned speech about how the U.S. Constitution is not set up to confine or limit justice but to serve justice, –consider the evidence, consider the truth... don't ignore the law, embrace the law for the higher principle for which the law was meant to serve. Here Carter exhibits an essential trait of great ethical leadership – i.e., an unyielding conviction that one's cause is just.

I Am Trying to Break Your Heart (2002)

Director: Sam Jones

Cast: Jeff Tweedy	Leroy Bach
John Stirratt	Jay Bennett

I Am Trying to Break your Heart documents the rise of one of the nation's premier alternative country bands – Wilco – and probes how they make their big break – through the album, Yankee Hotel Foxtrot. But what does it say about leadership and

ethics? Quite a bit. In this particular case, rather convoluted issues surround the music industry and its conflicting values between promoting art and receiving profits. *I Am Trying to Break your Heart* documents recording an album that was almost never released yet became the most critically acclaimed rock and roll album in 2002. Led by Jeff Tweedy, Wilco wants to record music reflecting their beliefs but are promptly dropped by their label Reprise Records because the company did not see how this music would be profitable. Despite the lack of support, the group continues working without a major company label backing and finally signs up with a record company that does not ask Wilco to compromise their musical standards. Ultimately Wilco is successful by not taking the easier route of selling out for profit. In the music industry where popularity drives the profit margin, Wilco's tale hints that following your heart also yields rich rewards.

I Know Why the Caged Bird Sings (1979, 100m)

Director: Fielder Cook

Cast: Constance Good	John Driver II
Esther Rolle	Ruby Dee
Dianne Carroll	Roger E. Mosley

I Know Why Caged Bird Sings recounts the autobiography of poet Maya Angelou. In her youth she battled both racism and molestation. The film begins in the town of Stamps, Arkansas when Maya Angelou is eleven, living with her grandmother, uncle and brother. Abandoned by both parents, Maya is raised mostly by her grandmother, Momma who having never left the south, knows only racism that plagues the black citizens of Stamps. We witness many acts of ethical leadership throughout the film. Momma, an elderly black woman, strives to raise two black children and shelter her grandchildren from harm. For example, warned that the KKK was out looking for the black man responsible for the rape of a white female in town, she quickly saves her innocent son by having children unload potatoes and onions from a farm bin, laying him at the bottom of the bin, and covering him back up with onions and potatoes. Another example of personal leadership takes place several months after Maya's rape. A guest speaker at her graduation ceremony, a white Senator, proposes improving the school system for black students - a new athletic department for the boys and a new home economics division for the girls so they could improve their housekeeper skills. Maya breaks her silence about her rape and urges blacks to be more than just athletes or maids. At that moment she realizes that a black female can soar beyond anyone else's or even her own expectations. By recognizing new leadership roles within themselves, new potential always is possible to discover, as this film ably suggests.

Ice Age (2002, 81m, DVD)

Director: Chris Wedge

Cast Voices: John Leguizamo Tara Strong

Denis Leary Jane Krakowski

Ray Ramano Goran Visnjic

Set during the Ice Age, this animated kids cartoon flick tells the story of a human infant found by a group of animals that includes a woolly mammoth, a saber-toothed tiger, and a sloth. For various reasons they have not yet migrated south to avoid the coming Ice Age. After finding the human baby, the animals try to reunite the baby with his parents who are living in a nomadic tribe. Catching up with the humans who moved on from their camp presents numerous dangerous challenges that forge an unlikely bond among them. As in any real world scenario when collectively facing of danger, someone often turns into the true leader of the pack –in this case it is the woolly mammoth. At first, the mammoth leads because of his sheer size and brute strength, but another reason surfaces soon, namely his effective plans for dealing with a series of life-threatening situations the animals confront. He shows a keen strategic sense, plus courage, strength, honesty, and integrity – all vital qualities for any ethical leader. As a result, the others rally around him. The story touches three key issues: first, within diverse groups how can individuals unite as a strong team in order to reach their common goal? Second, when presented with difficult choices, how can groups decide on the best course of collective action? Third, why ethical leadership that arises makes all the difference?

Ikiru (1952, 143m)

Director: Akira Kurosawa

Cast: Takashi Shimura Miki Odagari

Nobuo Kaneko Yunosube Ito

Kyoki Seki

This 1952 black and white film by Japan's most famous filmmaker combines self-revealing dialogue and superb acting in order to tell a simple tale about a Japanese bureaucrat who worked for thirty uneventful years in seemingly meaningless job that he cannot even describe. After discovering that he is dying of cancer as well as after an eye-opening drunken spree, he decides that somehow he must give meaning to his life. Feverishly he devotes his remaining brief time to build a park for a group of women and children who had been previously ignored by his own agency. Firsthand he sees resistance and apathy everywhere in government, yet refuses to give up. Despite all that he has to go through to get his project approved by the local bureaucracy, he patiently works with each division of government and surprisingly discovers new ways to get his project completed. The bittersweet aspect of this film depicts how not until his death does the viewer find out how he transformed his department and local government. All of the local managers are sitting around trying to figure out why he went so crazy just to build this neighborhood park. Not knowing of his ailment, they speculate on a variety of theories. A catalyst ironically reveals itself when the town mayor takes credit for his accomplishments after several bottles of Sake. Why he stopped at nothing to get the park

built is easy to appreciate, yet it is disturbing that only death motivated him to action. At his funeral his comrades to confront their own meaningless lives.

In the Name of the Father (1993, 125m)

Director: Jim Sheridan

Cast: Daniel Day-Lewis	Pete Postlewaite	John Lynch
Emma Thompson	Corin Redgrave	Beatre Edney

This true story about The –Guilford Four, a relatively obscure IRA terrorist group convicted for bombings in England during the 1960’s, highlights different qualities of both ethical and unethical leadership. The father, Giuseppe, is quiet but reliable who ultimately influences his son as a strong role model. Originally the son thought his Dad was weak and ineffective but learns to respect him immensely. The detectives demonstrate repeatedly a significant lack of ethics by making mistaken arrests and suppressing evidence that falsely convict people. A lawyer, who clears all the parties convicted of an IRA bombing in London, demonstrates remarkable ethical leadership through his persistence and idealism despite enormous obstacles. Journalists display key leadership roles by doggedly pursuing the investigation of the case, and by bringing injustice to public attention. Such diverse leadership styles and strategies offer arresting, indeed instructive contrasts throughout the film.

The Insider (1999, 157m, DVD)

Director: Michael Mann

Cast: Russell Crowe	Christopher Plummer
Al Pacino	Gina Gershon
Diane Venora	Debi Mazar

Jeffery Wigand (Russell Crowe) is a whistleblower who confronts an enormous ethical dilemma by deciding to come forward with information that will bring down his company as well as certainly put himself in great danger. Wigand displays strength and idealism by exposing the lies of the tobacco industry, in turn jeopardizing his career and personal safety. Journalist Lowell Bergman also depicts ethical leadership skills when he convinces Wigand to come forward with the truth as well as uphold the best principles of investigative journalism. But in the end did Wigand display ethical leadership during his confrontation with the tobacco industry? While he stood up to an industry that had knowingly been producing a product that was harmful to the public’s health, he signed a confidentiality agreement with the tobacco company before he was fired. Thus, he broke an agreement by going public that he had legally agreed to, but he did so for the greater good. So what is ethical leadership? To whom is one obligated? Your family? A signed contract? Your career? The law? Yourself? The public interest? Or, what? Wigand’s story illustrates well such conflicting choices, ultimately he chooses to follow his own

heart. To blow the whistle within the vortex of such gut-wrenching choices is never easy as this superb film ably underscores.

Insomnia (2002, 116, DVD)

Director: Christopher Nolan

Cast: Al Pacino	Robin Williams	Martin Donovan
Hillary Swank	Mauria Tierney	Nicky Katl

A Los Angeles homicide detective (Pacino) travels to Alaska to investigate a violent murder. This case laced with moral compromises which the detective must resolve while under investigation by his department back home for unethical conduct. His partner from home travels to Alaska to work on the homicide case but also possesses incriminating evidence against Pacino and has decided to do the right thing by turning in Pacino. It is summer in Alaska and the sun never sets. Pacino cannot sleep and his judgment becomes impaired. On a foggy chase, Pacino shoots his partner by mistake (or so Pacino thinks he did accidentally). At any rate, Pacino covers up the murder by blaming it on the suspect that they were pursuing. The movie centers on Pacino's internal struggle which becomes more and more bizarre as his sleepless nights continue. Pacino constantly obsesses about whether or not he meant to kill his partner until he mixes reality and fiction to the point where he can no longer decipher between the two. Judging what is right and wrong we learn here is at the core of exercising ethical leadership. When it blurs, trouble follows.

In the Bedroom (2001, 130m, DVD)

Director: Todd Field

Cast: Sissy Spacek	Tom Wilkinson	Celia Weston
Nick Stahl	Marisa Tome	William Wise

A serious drama about themes of violence and morality takes place in a quaint, quiet, New England fishing village. The film's title, *In the Bedroom*, holds several meanings: the bedroom is the inner most chamber of a lobster trap while the –real story focuses on a son, caught in a –bedroom love triangle, who is violently shot in the face. Much of the story deals with how the boy's surviving mother (Sissy Spacek) and father (Tom Wilkinson) choose to deal with the crippling loss of their son. The murderer is the son of the small town's wealthy lobster company and so is unlikely to face much, if any, jail-time due to lack of hard evidence (although the audience knows he is clearly the killer). The father of the murdered boy is forced to deal with the loss of his son and wants to take matters into his own hands. Morally he feels justified to vindicate his dead son by taking the life of the murderer. But is he? Here is an excellent study of the –greys tangled with in personal ethics and informal leadership.

It's a Wonderful Life (1946, 129m, DVD)

Director: Frank Capra

Cast: James Stewart	Thomas Mitchell
Donna Reed	Ward Bond
Lionel Barrymore	Gloria Grahame

It's a Wonderful Life is a tale of George Bailey (Stewart), an "every man", who gives up his professional dreams to leave Bedford Falls to run the small savings and loan after his Dad's sudden death. Following a series of fateful events, George, in a moment of desperation, considers taking his life. But even in this suicide endeavor, he puts the needs of another before his own in order to save the life of Clarence, his guardian angel. Clarence, sent to earth to save George, (and earn his "wings"), grants him one wish – to see what his community would be like if he had never been born. From a leadership perspective, Clarence vividly demonstrates what happens to Bedford Falls without an ethical leader. In George Bailey's lifetime, he saves his brother, the savings and loan, and the town of Bedford Falls because he is the only person willing to confront the evil Mr. Potter (Barrymore). George witnesses, thanks to Clarence's gift, the rare opportunity to see himself as an ethical leader, though he never truly viewed himself as a leader. Throughout his life he went about his daily business simply not realizing his own visible and not-so-visible influences on those around him. When Clarence shows George the town without the benefits of his leadership, he sees it as Pottersville, a run down village, full of vice and corruption. The savings and loan died with his father, his brother never lived past his childhood accident, his wife (Donna Reed) remained a spinster librarian, his mother became a mean old boarding housekeeper, his first boss turned into a convict, and his Uncle Billy was sent away to a mental hospital as insane. In the end, George discovers that he really lived "wonderful life". In the last scene the town and his family rallies behind him as George enjoys his own spiritual rebirth. And is this ethical leadership message why this film's continues to remain America's most beloved Christmas story?

Jakob The Liar (1999, 113m, DVD)

Director: Peter Kassovitz

Cast: Robin Williams	Alan Arkin	Bob Balaban
Bob Balaban	Hannah Taylor Gordon	Nina Siemaszka

Set in a Polish Jewish Ghetto in 1944, inhabitants live in constant fear, starvation, awaiting daily for trains to haul away them like cattle to a place of no return. When a Jewish man hears a radio news broadcast reporting that the Russians are pushing back the Germans, he shares the information with one friend. This news significantly boosts morale. At the urging of a respected doctor, who is also a Ghetto resident, Jakob (Robin Williams) perpetuates the myth of the radio by making up encouraging news further to promote morale. Although some residents are fearful that they will be punished and ask Jakob to destroy the radio, others relish every encouraging word. Finally the Ghetto decides to organize and appoint Jakob as their leader. When the Germans learn of the

resistance movement, they kill the doctor and threaten the inhabitants with retribution unless the radio owner comes forward. Jakob takes responsibility for the radio (a myth) but refuses to discount his story in front of his fellow residents and quickly is shot. The film suggests an interesting paradox of a beneficial lie necessary for leadership. Jakob lived in terror in the Ghetto, as did other Jews. Yet, when he saw the opportunity to bring hope he continues to lie and even embellishes the news. His ultimate display of ethical leadership involves his personal courage to step forward and take responsibility for perpetuating the falsehood while at the same time being unwillingness to dash the hopes of those who believed his stories. Does effective leadership at times entail spinning artful, convincing falsehoods, at least to some degree, in order further a just cause?

JFK (1991, 190m, DVD)

Director: Oliver Stone

Cast: Kevin Costner	Pruitt Taylor Vince
Kevin Bacon	Tommy Lee Jones
John Candy	Sissy Spacek

This Oliver Stone movie recounts the unending saga of who shot JFK and why. Jim Garrison, New Orleans DA, re-opens the investigation after the Warren Commission Report in order to explore alternative possibilities, namely that there was more than one shooter and link the Kennedy assassination to high-level businessmen connected with the Communists as well as potentially to the FBI. Mr. Garrison is committed, despite numerous obstacles in his way to uncover the true assassin(s). He leads his own investigation team, which is all the time surrounded by controversy. Soft-spoken, well-mannered, extremely intelligent, but exhibiting an unquestionable thirst for publicity, he earned his followers respect and trust. Garrison doggedly pursues his investigation, despite the Warren Commission Report declaring the issue resolved. Internally, his office supports him, externally, the federal government does not, and his family waivers throughout, putting him under great strain. This film emphasizes his leadership characteristics of enjoying the spotlight while balancing immense conflicting pressures. But was he a zealot rather than an effective public leader? Garrison faced continual public humiliation at the hands of the press, his family, friends, and higher-level government officials who were against his crusade. In the end he failed to prove his case and spun just one more conspiracy theory of Kennedy's death. Thus the film raises troubling questions about what defines the boundaries of both ethics and leadership.

John Q. (2002, 118m, DVD)

Director: Nick Cassavetes

Cast: Denzel Washington	Robert Duvall	Ann Heche
James Woods	Kimberly Elise	Ray Liotta

John Q. Archibald (Denzel Washington) is a working class guy trying to provide for his son Mikey (Daniel E. Smith) and his wife (Kimberly Elise). An unexpected medical emergency happens when Mikey collapses at a Little League game and is rushed to the hospital. Doctors are convinced that only a heart transplant will save Mikey's life and John's HMO will not cover the expensive surgery. With the hospital and his insurance company unwilling to help, John takes matters into his own hands, holding the hospital's renowned heart surgeon (James Woods) and several others hostage in an emergency care wing until the surgery is promised. John Q.'s plan to shoot himself and give his heart to his son is abandoned at the 11th hour when a donor heart is flown in and Mikey is saved. All hostages support John Q. and one of the hostages dresses up like John Q. so that when the police arrest the imposter, the real John Q. momentarily escapes dressed in surgical scrubs. Police negotiators (Robert Duvall and Ray Liotta) depict unethical –bad-cops since they repeatedly lie and cheat to cajole John Q. into surrendering. Throughout this film injustices within the US health system are underscored, although possibly by too sharply contrasting black/white morality?

Judgment at Nuremberg (1961, 178m)

Director: Stanley Kramer

Cast: Spencer Tracy	Burt Lancaster
Maximillion Schell	Richard Widmark
Judy Garland	Marlene Dietrich

Two critical issues related to ethical conduct are depicted by this movie. The first is how could the German people allow Nazi persecution of Jews and minorities to happen? Some German citizens argued afterwards that they were unaware of the horrors and atrocities during the war. The second issue is: if German citizens really did not know about the horrors that were taking place, were they as much at fault for not knowing? This film made in 1961, only sixteen years after the end of World War II, raises fundamental questions concerning both leadership and followership. To complicate ethical issues for the tribunal, the free world nations urge the hearing officials to find little or no wrong doing on the part of Germany in order to assist the US and Europe contain the postwar spread of communism. In this regard, do some situations make it acceptable to overlook law for a greater good? The lead American Judge of the tribunal (Spencer Tracy) is also affected by a genuine appreciation for the German people and their culture. The film does an excellent job of highlighting the complexity of political cross - pressures involving national security and justice – pressures that influence the panel of judges to disregard higher ethics for the sake of immediate national interests of waging –The Cold War .

Judgment Night (1993, 109m, DVD)

Director: Stephan Hopkins

Cast: Emilio Estevez	Cuba Gooding, Jr.	Stephan Dorff
Denis Leary	Jeremy Piven	

Judgment Night involves four friends who are driving to a boxing match in Chicago. Due to a traffic jam, the driver Ray (Piven) decides to take a short cut through one of Chicago's toughest, most dangerous neighborhoods. As a result, they become lost and witness the killing of a gang member. The gang wants no witnesses and chases the four friends through Chicago with the intent to kill them. From the perspective of ethical leadership, will the friends survive by the leadership of Frank Wyatt (Estevez)? Estevez develops into an effective leader. Estevez learns that Piven has been drinking after being involved in an accident and lies about dialing 911. Estevez formulates a plan while being chased by the gang leader Fallon (Leary). Estevez displays exceptional leadership qualities, including the ability to formulate an escape plan with clear goals, communicate it effectively to the others, motivate them to be strong enough to live, and along the way accept a variety of difficult challenges. Perhaps a useful study of accidental leadership, thrust upon someone without choice?

K-PAX (2001, 120m, DVD)

Director: Ipin Softley

Cast: Kevin Spacey	Celia Westin
Jeff Bridges	Alfre Woodland
Mary McCormick	David Patrick Kelly

If a man believes he's a chicken – and is evidently comfortable, content, functional, and satisfied with his delusion – is it ethical to –restore his humanity if the psychological intervention causes distress or even harm? In *K-PAX*, Dr. Mark Powell (Jeff Bridges) is assigned a dual-diagnosed (amnesia/psychotic delusions) psychiatric patient (Kevin Spacey), who goes by the name of –Prot and claims to come from a planet called K-PAX where there are no weddings, families, laws, crime, government, or structured society. For a variety of scientifically proven reasons, Prot's claims are remarkably convincing, albeit intellectually implausible. Consequently, Dr. Powell's professional responsibility to determine, first, *who* Prot *really* is, and, second, disabuse his patient of this –fantasy. Powell feels compelled to do so because Prot has declared his intention to –return to K-PAX on a specific date, which Powell believes is somehow linked to the trauma that triggered Prot's –psychosis. Powell's chosen course of therapies – involving mainly hypnosis – seems cruel, and his sleuthing into Prot's –quotidian background, which he eventually establishes through the application of random clues and improbable intuition, may strike one as unethical. Just prior to the date of his departure, Powell confronts Prot with his human identity: Robert Porter, formerly of Gulf, New Mexico. Prot denies this identity, although he urges Powell, –Take good care of Robert, now that you've found him. The next morning, at the set time, Prot does indeed return to K-PAX, leaving behind the catatonic shell of Robert Porter, and gone

forever is the animated, intriguing, articulate, and serenely happy Prot. Did Powell help Prot? Or, did the psychiatrist's intervention matter at all, given the likelihood that Prot would have vacated the wounded shell of Robert Porter on the fifth anniversary of Porter's discovery of his wife and young daughter being brutally butchered by an intruding rapist? Either way, did *Doctor Powell* heed his oath to minimize harm?

Kagemusha (1980, 159m)

Director: Akira Kurosawa

Cast: Tatsuya Nakadai

Kenichi Hagiwara

Tsutamu Yamazaki

Shuji Otaki

Jinpachi Nezu

Kagemusha means –Shadow Warrior in Japanese and is about a common thief who is a look-a-like of warlord Shingen and chosen as Shingen's double after Shingen is mortally wounded in battle. When Shingen dies, the Takeda Clan secretly replaces him with the double so their enemies would be fooled and not know that Shingen is dead. For three years only his most trusted associates knew the truth, not even his grandson. Shingen's double maintains the respect of his clan, but his enemies begin to suspect Shingen's death yet are afraid to attack should the real Shingen still be alive. The abilities of Shingen's double are tested before his subjects when the double fails to mount a horse only Shingen could ride and the three-year-long deception is revealed. Finally, Shingen's son orders his troops to the neighboring province and ends the Takada Clan's rule. *Kagemusha* is essentially a story of rule being thrust upon someone, rather than aspiring to it, and how humans train and learn to become leaders. In this case, the double has little time to grow into the role but must learn almost overnight how to become a leader, since he grew up as a common, lower class individual. So is the message of the movie how important strong leadership is and that every man has leadership potential within? Or, is it about a leader as a figurehead? Can the reputation of a leader grow so large that he becomes mythic in stature and is therefore irreplaceable? Must a leader as figurehead continue even after his death for the survival of an entire society? Is symbolic leadership more valuable than –real leadership in certain cases, even when perpetuated by assuming the noble image of a dead leader?

King Lear (1984, 158m, DVD)

Director: Michael Elliott

Cast: Sir Lawrence Olivier

Colin Blakely

Anna Calder-Marshall

King Lear (Sir Lawrence Olivier) demonstrates that the position one holds or the office one occupies does not necessarily earn someone the title of ethical leader. Lear is not an inefficient leader, not an evil leader, but the simple truth is, that Lear is no leader

at all. He holds the position of King but is without a kingdom. Lear's problems of course begin at the outset of Shakespeare's Great Tragedy when he divides his kingdom among his three daughters and ends his rule. The throne confers the power, but leadership is not where you sit, or what you wear, nor coincides with a king's position. Sometimes, humans outlive their ability to lead; while at others times, the qualities that make exceptional leaders, particularly their spirit, survives long after their death. Leadership is an intangible, fickle creature, not easy to capture nor tame. Is there an ability to reach within another human being and pluck the mental, physical and emotional strings to encourage, coerce, inspire, intimidate, or otherwise convince them to embrace your vision for the future? Age and experience are not pre-requisites, nor is having a corner office. Lear forgot this basic truth, and it cost him everything he held most dear. A mistake certainly more than only King Lear made!

Kinsey (2004, 118m, DVD)

Director: Bill Condon

Cast: Liam Nelson	Laura Linney
Timothy Hutton	John Lithgow
Tim Curry	Julianne Nicholson

A fascinating portrait of Dr. Alfred Kinsey (Liam Neelson), who pioneered research into human sexuality. Kinsey bucked the morality of post-World War II America when he and his research team interviewed hundreds of people and published the findings in a groundbreaking book, *Sexual Behavior in the Human Male*. Kinsey demonstrates leadership skills and ethical behavior by insisting his team of researchers approach the almost-taboo topic in a methodical scientific manner. He places his academic curiosity and techniques above the moral standards of the time (and even his own marriage at one point). As a result, he is criticized by prominent religious, scientific, and political leaders. Sexual experimentation by Kinsey and other members of his research team push the limits on ethical questions and threaten the cohesiveness of the group of researchers. While Kinsey's marriage is strong enough to survive his own sexual curiosity, others were not. The film underscores the personal tragedies and triumphs of intellectual leadership.

A Knight's Tale (2001, 132m, DVD)

Director: Brian Helgeland

Cast: Heath Ledger	Shannyn Sossaman
Alan Tudyk	Mark Addy
Rufus Sewell	Laura Fraser

Ethical leadership in this film concerns the main character William or -Will. Can Will become a leader and rise above his class (with his genealogy papers forged in

order to become a knight)? Will's squires are at first reluctant to follow him because they are not sure what is in it for them but are ultimately willing to support his leadership. As Will improves at jousting, he turns out to be more convincing as a knight, thus accomplishing his prime goal to help friends by defeating an unjust competitor. Overall, this film did not portray a necessarily great example of ethical leadership but rather deals with self-advancement through fake impersonation, which along the way accidentally improves the lot of many others.

Kundun (1997, 134m, DVD)

Director: Martin Scorsese

Cast: Tenzin Thuthob Tsarong	Tencho Gyalpo
Robert Lin	Sonam Phuntsok
Gyurme Tethong	Migyur Khangsar

Kundun is the story of the 14th Dalai Lama of Tibet. Set in 1950s Tibet following the take-over of the country by the Chinese after World War II, the Dali Lama demonstrates ethical leadership from a young age by a deep commitment to his religion and its practice of non-violence, even in the face of the Chinese invasion. The Chinese brutally occupy his country and he eventually flees Tibet for India where he still resides. Leadership is thus thrust upon him in unexpected and difficult conditions. As a young child, he was trained for the position of leader of Tibet, but tough decisions fell to him alone at a young age (before he was 18). His actions testify to his courage to follow his convictions and the strength to make sound judgments. Here one young man makes a difference and develops into a remarkable leader by remaining true to his religious beliefs. In the face of terrible adversity he never once throughout his lifetime uttered a single negative word towards the Chinese, which speaks volumes by his silence about the depth of his moral beliefs.

LA Confidential (1997, 136m, DVD)

Director: Curtis Hanson

Cast: Russell Crowe	Guy Pierce
Kevin Spacey	Kim Bassinger
Danny Devito	Brenda Bakke

LA Confidential is a twisting, who-can-you-trust cop show about corruption. Guy Pierce and Russell Crowe are young detective partners out solve seemingly unrelated murders that later turn into a web of corruption at highest levels of the Los Angeles Police Department. Danny Devito runs an expose magazine, the movie title's namesake, who uses the for-pay charms of Kim Bassinger in order to trap elected officials in compromising positions and sell copies of his sleazy magazine, while at the same time helping the crooked cops blackmail enemies. Devito learns too much and is soon

disposed of. Kevin Spacey is a street-wise detective, who loves to play the part of a film advisor on Hollywood sets and is the one who first begins to crack the case by going to the Police Chief's home one night to let the chief know that he is on the trail of crooked cops. The plot takes an unexpected twist when the Chief shoots Spacey, revealing himself to be head of the drug money-skimming scheme. Crowe and Pierce are trapped in a gun battle with the crooked cops, resulting in the death of the Chief and several henchmen. The law enforcement hierarchy makes Pierce the media hero and rewards him with promotion and a medal. A badly wounded Crowe also gets his reward as he drives off with the gone-straight Bassinger. The bottom line: crooked bad guys lose; straight cops who uphold ethics win. In brief, a compelling take on right and wrong, how unchecked power can corrupt, and how those who fight corruption in the face of death may turn out heroes in the end. The gritty story line nonetheless emphasizes a depressing theme that only a few maintain their ethical standards under intense pressure to do bad.

The Land Before Time (1988, 66m, DVD)

Director: Don Bluth

Cast Voices:	Pat Hingle	Candace Hutson
	Gabriel Damon	Judith Barsi
	Helen Shaver	Will Ryan

The Land Before Time, an animated kid's film, spins a tale of how Little Foot, a young dinosaur, turns into a leader by default. While traveling with a group of fellow orphans to the mythical Great Valley, Little Foot assumes responsible leadership. Finding it scary at first, even overwhelming, he rises to the challenge by showing courage to motivate others who accept his leadership and follow him via the least easiest path. Despite a revolt, Little Foot nonetheless keeps the group together; even though he makes some mistakes, he honestly admits them. Upon arriving in the Great Valley, Little Foot credits others. We did it together. He acknowledges, as any good leader should, others for their teamwork that brought success for their difficult journey. A fine heroic leadership fable that young and old alike will enjoy and can learn from.

The Last Castle (2001, 131m, DVD)

Director: Rod Lurie

Cast:	Robert Redford	Steve Burton
	James Gandolfini	Delroy Lindo
	Mark Buffalo	Paul Calderon

What happens in a military setting if there is more than one leader? Can a castle have two kings? Redford portrays a military hero greatly admired but sent to a military prison for disobeying direct combat orders. The General (Redford) acted on his own accord by sizing up the battlefield and acting on his best judgment. In the process, he disregarded orders from superiors and was punished by imprisonment. The leadership

message implied is that the military does not want creative thinkers. Another message concerns the burden of command military. Decisions are tough and never precise because they often come down to calculating casualties which both the Prison Warden and the General must do as the film progresses. The Warden abuses his power by manipulating the prisoners in order to control them. But the key message in the film seems to be whether or not leadership roles rest ultimately upon ethical behavior. Redford disagrees with the tactics and reluctantly leads a prison revolt. Here leadership is depicted as situational; Redford felt obligated to lead because of his former military position, or as he claims, "We do our job whether we like it or not."

The Last Emperor (1987, 160m, DVD)

Director: Bernardo Bertolucci

Cast: John Lone Victor Wong
 Joan Chen Dennis Dun
 Peter O'Toole Ying Ruocheng

The Last Emperor raises the question, "What can followers do to make the child emperor a leader?" The answer is nothing. The boy is the last of his line, not a leader, but a symbol of the old order. As Pu Yi is educated, he begins to seek leadership responsibility without knowing what it is and assumes he is a leader when the Japanese give him Manchuria, only to find out he is just the puppet of a different master. A sensitive portrayal of the life of a young man who is kept in ignorance as the world changes around him. The film emphasizes how traditional leadership, once vital, quickly turns into an empty symbol when it fails to adapt.

The Last of the Mohicans (1992, 120m, DVD)

Director: Michael Mann

Cast: Daniel Day Lewis	Madeline Stowe
Jodhi May	Russell Means
Wes Studi	Eric Schweig
Steven Waddington	Maurice Reeves

This film raises multiple issues about ethical leadership: one concerns maintaining neutrality during wartime. Is it better for the American Colonies not to be involved politically with either side in the war between the English and French? Second is trust: when the colonial militiamen are assured that they can leave at any time to defend their families on the frontier by agreeing to fight for the English, the British do not keep their promise. Should colonists stay in the militia or leave for home? Yet, another focuses on strategy, specifically the English: Why does Colonel Munro underestimate the strength of both enemies, the French and the Mohawks, as well as Hawkeye's underestimation of potential help from Hawkeye? How could their strategy predicated on such impossible assumptions? Still another issue involves loyalty to loved ones. Cora falls in love with

Hawkeye which clouds Hayward's judgment even further because of his devotion to her. In the end, Hayward gives his life for Cora in order to free her for Hawkeye. Does emotional blindness afflict Colonel Munro as well since he does not take into full consideration the war's effects have up and down the frontier on American Colonists? Why does he eye only its impacts on the English crown and their battle with France? Finally, how can leadership fail when it remains too rigid or inflexible in its operating procedures and use of technology as characterized by the English. Why did the British persist fighting in the same old European style on the North American Continent against very different foes? Worthwhile lessons for modern generals?

Lawrence of Arabia (1962, 222m, DVD)

Director: David Lean

Cast: Peter O'Toole	Alec Guinness
Anthony Quinn	Jack Hawkins
Claude Rains	Omar Sharif

Regardless of the accuracy of its historical details, *Lawrence of Arabia* offers a marvelous study of leadership. Lawrence (Peter O'Toole) is an energetic romantic visionary who leads by enthusiastic persuasion and by example. Despite being English, he unites disparate Arab tribes using various techniques to win over their confidence and defends the alliance to his British superiors. As an inspirational leader, Lawrence gains both Arab and British backing by appealing to their common motivation for material gain. Not all is victory and glory for Lawrence, however, as he becomes weakened by physical and mental strain of the military campaigns. As he drives his forces to take Damascus, delusional visions threaten his capacity to lead. When his army wins and takes the city, he is unable to maintain command because of ill health. King Faisal's farewell to Lawrence summarizes a critical transition to peacetime, –Young men make war, and the virtues of war are the virtues of young men, courage, and hope for the future. Old men make the peace and the vices of peace are the vices of old men, mistrust, and caution. It must be so. Can success at war translate into mastering leadership during peacetime? Or was Lawrence's peculiar romantic leadership style unsuitable for any other situation – other than his being Lawrence of Arabia?

A League of Their Own (1992, 118m, DVD)

Director: Penny Marshall

Cast: Tom Hanks	Geena Davis
Lori Petty	Maddona
Rosy O'Donnell	Jon Lovitz

A League of Their Own is a true story of the All-American Girls Professional Baseball League, formed during World War II to replace Major League Baseball. The League was set up by Mr. Wrigley (represented by Mr. Harvey in the movie), who was

the President of the Chicago Cubs. In order to draw fans in what was otherwise a male-dominated sport, Harvey demands that his female athletes be the epitome of the American womanhood of that era by establishing strict fashion, social, and etiquette rules. Of course, the country sent mixed messages since fans expected team players to be both lady-like and pretty while being tough-as-nails-baseball competitors. The film underscores the how ethical leaders can make a success of any organization. Key individuals worked hard to keep the League afloat: players like by Dottie Henson (Geena Davis), who had exceptional moral standards plus athletic ability, became role models and icons in the League. Jimmy Dugan (Tom Hanks) represents some of the top-notch coaches from major league baseball who motivated the League to achieve their fullest potential. The movie shows Jimmy with a lot personal flaws. At first apprehensive of his position, eventually he gives his heart and soul to the League. The true grit of many is seen vividly by the team work necessary to create –A League of their O w n.

Lean On Me (1989, 104m, DVD)

Director: John G. Avildsen

Cast: Morgan Freeman	Alan North
Robert Guillaume	Robin Bartlett
Beverly Todd	Lynne Thigpen

Joe Clark (Morgan Freeman) must instill self-respect and an ethic of success among students who have been –w ritten off by the city, school board, teacher, and parents. Joe C lark, called a –nut and –crusader, exercises dictatorial authority to lock down the school in order to create a safe learning environment as well as to foster pride at Eastside High School. Though his methods alienate many, Clark turns around the failing school, especially by ending teacher apathy and improving the student scores on the Basic Skills Test. Here is a good example of how an impassioned, dedicated man pushes the limits of his position, so as to successfully engage the students, teachers and community. He successfully raises substandard scholastic achievement, but not without costs. At the end of the film, the school board attempts to remove Clark from his position because of his controversial methods. The students rally to his defense illustrating his success at instilling pride motivation, self-respect and community empowerment. But were his tactics too extreme? Or, was his authoritarian leadership necessary to force an entire com m unity to rethink their stereotypes of students w hom they had long –w ritten off as educationally unw orthy?

Les Misérables (1998, 129m, DVD)

Director: Billie August

Cast: Liam Neeson	Geoffrey Rush
Uma Thurman	Claire Danes
Hans Matheson	Mimi Newman

Les Misérables, based on Victor Hugo's classic novel and later adapted into a successful Broadway play, is a classic story about a wronged character who achieves good, Jean Valjean. Set in the 19th century in France, the story tells how Jean tries to escape his past as a prisoner who was convicted of stealing a loaf of bread. Through the kindness of others, he is able to reestablish himself as an honored member of society. He receives a very generous gift from a priest which gives him financial respectability as well as a daughter from a prostitute. This movie emphasizes how accidental, informal ethical leadership can occur and be influential. Jean never occupies any formal leadership roles, but his affect on others is evident. In a complicated way, he influences both the government that is trying to persecute him and the revolutionaries who attempt to overthrow the French political system. Both fight each other with drastic consequences and Jean is important to both their causes by playing critical ethical leadership roles based upon his inner strength, and self-confidence. Can one person without a formal position make a big difference in world affairs? This movie suggests –yes– by all means.

Life as a House (2001, 124m, DVD)

Director: Irwin Winkler

Cast: Kevin Kline	Kristen Scott Thomas
Sam Robards	Hayden Christensen
Jena Malone	Mary Steenburgen

George (Kevin Kline) has a bad day. During the space of a few hours, he loses his job (he creates models for an architectural firm which computers now perform better, quicker, and cheaper), has a seizure, and is diagnosed with a terminal neurological condition. George is an eccentric architect, divorced, living in a condemned house near an otherwise swank seaside neighborhood in Southern California. So dilapidated is George's house, and he lives in the more structurally sound, detached garage and routinely urinates in the ocean, rather than subjecting his failed plumbing to unnecessary stress. George also is the non-custodial father of a troubled teen-age son, Sam, whose inner torment is manifest in multiple body piercings, eye make-up, and an unnatural blue-black tint hair. He is also abusing drugs and pimping himself to middle-aged men to support his drug habit. Sam's mother and stepfather have all but written him off as a lost cause. Given his grim medical diagnosis, George is keenly aware that he has work to do. He dedicates his last days to reform his son, repair his relationship with his ex-wife, and leave a valuable legacy. The course he selects is demolition of his house and its replacement with a show-house that he and his son will build themselves during the boy's summer vacation from high school. Sam initially rebels but soon relents and begins to enjoy the constructive activity with Dad. He also starts dating a teenage girl in the neighborhood, to the apparent relief of his parents. Even Sam's mother (George's ex-wife, now unhappily re-married) visits regularly to assist with demolition and construction. Amid framing, wiring, plumbing, drywall installation, and roofing, the rudiments of family life, however unconventional, are restored. The catch: George has not told anyone about his medical condition and imminent death; both are revealed when he suffers another seizure, which places him in the hospital for good. Sam, who already

is well on his way to social rehabilitation, resents learning the secret and feels deeply hurt by his father's omission. In *Life as a House*, George makes a conscious choice, perhaps an unethical one, to engage his son in a grand project by a patent deception. The grand project, of course, is less the construction of a house than the re-construction of a family unit and preparation of a wayward boy for responsible manhood and participation in society. Sometimes, as this film suggests, slavish attention to the truth can impede progress forwards to moral growth.

Life is Beautiful (1998, 115m, DVD)

Director: Roberto Benigni

Cast: Roberto Benigni	Horst Bucholtz
Nicoletta Braschi	Marisa Paredes
Giorgio Cantorini	Giustino Durano

Life is Beautiful, is a compelling film, exploring the leadership and ethical issues during the Holocaust through the life of a single individual, Guido (Roberto Benigni), a hero with questionable but commendable strengths. *Life is Beautiful* begins as Guido falls madly in love with an Italian woman, Dora and we follow their love story through marriage, a baby, and the opening of a bookstore. Several years later, our main character and son are taken from their home to a concentration camp. The core of this movie focuses on their arrival to the camp, where their son, only five, has no idea of the severity of their situation. Completely unaware that he may die any day in this death camp, his father does everything to turn a hellish trip into one of childhood joy and bliss. He sets up a game, for example, where the winner takes home their very own tank and transforms a horrible situation into comedy. Also when children are taken away to the gas chambers, he tells his son that if he stays in hiding all day, he earns points toward a prize. Another epic moment shows Guido working in the steel mill. His child sneaks in order to avoid a shower (which in fact is the gas chamber) to see what his father is working on. When asked what he was doing, Guido replies that he is helping to build a prize tank and that his son needs to rush back to the dorm to earn more points to win the prize. While his father finds innovative ways to protect his son from danger and mask the terrors of the concentration camp, Guido repeatedly risks his life. There are so many defining moments of individual ethical leadership, driven by the father's love and by their basic survival needs through amazingly creative deceptions that make the film well worth watching.

The Lion King (1994, 87m)

Director: Roger Allers

Cast of Voices: Matthew Brodrick	Moir Kelly
James Earl Jones	Whoppi Goldberg
Jeremy Irons	Niketa Calame

As a child's animated movie, *The Lion King* offers several leadership lessons. The story emphasizes the –circle of life – all things come and go – that is life comes, ends, yet also goes on. In the animal kingdom the lion is the King of the Beasts and Mufassa (the voice of James Earl Jones) portrays the strong, noble king. Under his leadership the jungle thrives. Yet, as in all things, his reign must end and a new king crowned, Mufassa's son, Simba (the voice of Matthew Broderick). At the proper time, Simba takes his father's place on the throne, as years later; Simba's son would do the same – hence, the circle of life. However, Mufassa's evil brother, Scar (the voice of Jeremy Irons), has other cunning plans in mind. As the plot thickens, Scar tricks Simba into believing that he is to blame for his own father's death. As a result, Simba thinks he is unworthy to rule and travels off into the deep woods for a life without responsibility. Meanwhile Scar takes over the jungle and runs it into ruins. *Lion King* stresses the central point about becoming an effective leader: Simba requires, not further training from a variety of teachers, but rather our hero must find his own inner courage. Not until Simba gains inner strength, can he challenge Scar and then take his rightful place on the throne.

The Lion in Winter (1968, 135m, DVD)

Director: Anthony Harvey

Cast: Katherine Hepburn	Peter O'Toole
Anthony Hopkins	John Castle
Jane Merrow	Nigel Terry

The Lion in Winter stars Peter O'Toole and Katharine Hepburn as estranged king and queen of England in 1183. Although this film's central theme concerns misdeeds of an extremely dysfunctional family, it also contains leadership lessons. King Henry (O'Toole) faces leadership challenges of how to continue his family's rule after his death. Henry at age 50 finds his three sons unsuitable heirs to the throne and so a potential leadership crisis (much as in *King Lear*) may occur after his death. He is haunted by fears that his empire will crumble, plus by a threatened conspiracy from his sons. Henry disowns them as well as attempts to have his marriage to Eleanor annulled so he can marry Alice and produce new heirs, but his plan is foiled. Leadership is for him a great burden that stands in the way of love, his family, and dreams about the future. Convinced that –power is the only fact, he ultimately accepts his unhappy lot in life as if cursed – not blessed – to rule. His story also illustrates the significant personal costs of exercising leadership, ethical or not, and the problem of finding a worthy successor.

Lord of the Flies (1990, 120m, DVD)

Director: Harry Hook

Cast: Harry Hook	Daniel Pipoly
Balthazar Getty	Badgett Dale
Chris Furrh	Edward & Andrew Taft

An updated version of William Golding's grim novel of the same title, in which young boys are sole survivors of a plane crash. Here is a dark warning about the inherent evil in human nature as well as leadership dilemmas of small groups. Almost immediately, the children pick a leader, the oldest boy Ralph, and look to him for guidance. They begin to form rules to govern themselves. Although Ralph is elected the formal leader, the strong outgoing Jack immediately challenges his authority. Jack's goals differ from Ralph's priority of getting rescued since he only prefers to hunt and have fun. Ralph typifies a cool, collected, rational decision-maker with a balanced outlook by contrast to Jack who personifies a dashing, devil-may-care. Shortly, Jack rejects Ralph's authority and sets out to establish his own tribe. As Ralph seems unable to meet their immediate needs, namely acquiring meat, so the boys flock to Jack's camp. Only Ralph's devoted friend and follower, Piggy, remains at his side. Ralph's leadership collapses during the movie. The humane values and democratic goals he articulates no longer have meaning for the other boys. Like an animal herd, they follow a leader who gratifies their immediate base necessities. Golding's classic reminds us how quickly dynamic demagogues stir masses to reject an ethical leader who asks for sacrifice, responsibility, and hard work, preferring instead the seductive promises of false prophets.

The Lord of the Rings: The Fellowship of the Ring (2001, 178m, DVD)

Director: Peter Jackson

Cast: Elijah Wood	Alan Howard
Christopher Lee	Noel Appleby
Billy Boyd	Ian McKellan

The first installment of J.R.R. Tolkien's literary masterpiece brought to the big screen tells the story of a young Hobbit, Frodo, the ring bearer. The ring holds great power and in the wrong hands it will destroy Middle Earth. The Fellowship of the Ring is formed to guide and protect him as he journeys across Middle Earth to find the Crack of Doom. Leadership and myth are intertwined and this animated film is full of archetypical leaders and villains. Gandalf represents the leader who is a sage and mystic; Frodo, a young man aspiring on his individual quest to become a heroic leader; Boromir, a man, Legolas, an elf, and Gimli, a dwarf, are warriors. Interesting questions are raised throughout about how our mythical characters become role models for real life leaders and, hence, define the ethical qualities we want to be. In *The Lord of the Rings* leaders are honest, noble, and good while villains are dishonest, ruling through intimidation, and black magic. Does the Ring represent wholeness and unity or perhaps represents temptation that can ruin or destroy even the greatest leader? While the Ring holds the secret to tremendous power, it is power that is both a curse and blessing. Perhaps reflecting an unending struggle between the powers of good and evil, within which leaders are forced to decide?

Luther (2003, 124m, DVD)

Director: Eric Till

Cast: Alfered Molina	Peter Ustinov
Joseph Fiennes	James Babson
Judi Dench	Malcolm Stoddard

The story starts in 1505 when Luther finds himself in an open field with lightning striking all around. One bolt particularly lands close, and Luther pledges himself to become a monk and dedicate his life to Christ (he is preparing to be a lawyer), if he is not killed in a storm. The next day he enters in an Augustinian monastery in Germany. Luther eventually goes on a pilgrimage to Rome in 1510 where he witnesses priests selling indulgences to peasants purportedly to save their relative's souls from hell. As a common practice during this era, it made the Church extremely wealthy. Luther rebels against the Church by writing 95 theses, and defiantly nails them to the church's door. Here is the beginning of the Protestant Reformation against the Catholic Dogma of Rome, and also the beginning of Luther's rise to fame. Luther asks his followers, now growing in multitudes, to give money to the needy, not the Roman Church, which took tremendous courage, probably even foolishness. The Church, now realizing that Luther is a genuine threat to its teachings, particularly to its revenue stream, starts hunting for Luther. Luther begins to live as an outlaw, excommunicated, and banned by Rome with a price on his head. While in one of his hiding places, the tower of the Wartburg castle, Luther translated the entire New Testament into German in just eleven weeks. A brilliant man, he was also a mentally tormented, feeling he was never worth being loved by God, always being stalked and tempted by Satan. He manifests this mental strife with much physical pain and personal torment. When the Church asked him to recant his theses, he felt Satan to be behind the action of the priests who demanded compliance with the church doctrines. A rebel and reformer, his resilient, but flawed personality seeded the Protestant Reformation in Europe. To this day Luther remains one of the most influential religious leaders in Western History. This film shows why.

The Majestic (2001, 152m, DVD)

Director: Frank Darabont

Cast: Jim Carey	David Ogden
Laurie Holden	Hal Holbrook
Martin Landau	Susan Willis

Jim Carey (Peter) finds himself a black-listed Hollywood screenwriter and attempts to leave his trouble behind by drinking and then driving far away from Los Angeles. An accident along his journey leaves him with amnesia. He is rescued and unwittingly is saddled with new responsibilities by being mistaken for a long lost war hero and son who returned home. With the help of his father and friends, he reopens a rundown movie theater, -The Majestic, giving the town needed renewal and cause for celebration. Luke, as he is known to the town-folk, suddenly remembers his identity. The town turns against him when he is put on trail as a communist. During an impassioned

memorial speech about the losses and impact of war, he speaks to the people who had embraced him. He reflects empathy and respect for their loss and questions the ethics of sending young men to war, any war. Coming back to the town to return a war medal, Luke transforms into an effective leader because he has the common good at heart as well as respect and empathy for his followers. He no longer pretends to be Luke after he remembers who he really is. As an ethical leader, he owns up to his shortcomings which makes him more approachable and connected with the community. So is genuine ethical leadership ultimately based on self-honesty?

Malcolm-X (1992, 193m, DVD)

Director: Spike Lee

Cast: Denzell Washington	Angela Bassett
Albert Hall	Al Freeman Jr.
Spike lee	Lonette McKee

This film chronicles the turbulent life of Malcom X (Denzel Washington). At the opening in a barber shop M alcolm is trying to straighten his hair to look white. His adult years are spent dealing drugs, drinking, hustling, and robbing, which eventually land him in jail where his transformation begins. There Malcolm is introduced to the literature, and education, of The Nation. Upon leaving prison Malcolm becomes one of the leaders of The Black Nation Movement and uses his unique combination of street-smarts education and forceful personality to convert fellow brothers and sisters to the Nation of Islam. As a great charismatic leader, he attracts followers because he himself is a true believer and sincerely dedicated to the cause. However, when his growing popularity and power threatens the authority of his superiors, he is killed while speaking in New York City. Possibly Malcolm X best conveys his own leadership style in his Autobiography:

Yes. I have cherished my demagogue role. I know that societies often have helped to change those societies. And if I can die having brought any light, having exposed any meaningful truth that will help to destroy the racist cancer that is malignant in the body of America – then, all of the credit is due to Allah. Only the mistakes have been mine.

The film depicts the growth of a person into an inspired, charismatic leader by showing how a leader is often not born wise nor moral. A leader like Malcolm X sometimes grows in both intellect and morality. Often through the hard lessons of personal pain he reaches a rare degree of wisdom and integrity that, in turn, draws committed followers.

A Man of All Seasons (1966, 120m, DVD)

Director: Fred Zinnemann

Cast: Charlton Heston	Vanessa Redgrave
Sir John Gielgud	Benjamin Whitrow
Roy Kinnear	Susannah York

English History holds many important ethical leadership lessons. One of its greatest tales is about Sir Thomas More who refuses to support King Henry VIII's divorce of Catherine of Aragon. When More first becomes Lord Chancellor, the King appreciates his honesty, courage, and logic. However, conflict ensues over the King's desire to divorce his wife because she is unable to produce a male heir to the throne. When More resolutely disapproves of the King's decision to break from the Roman Church, More resigns but is careful not to make public objection to the King's action. Yet, Henry still seeks More's approval and imprisons him in the Tower of London for refusing to acknowledge Henry as supreme head of the Church of England. In spite of pressures from his family (wife, daughter, son-in-law, and his good friend, the Duke of Norfolk) to compromise for the sake of gaining his freedom, More holds true to his principles because he cannot say what is against his conscience. More is found guilty of treason, beheaded, and still today symbolizes a man of principle, willing to become martyr for his beliefs. Here a central leadership conundrum is highlighted: is it better to compromise ideals so as to live and fight on another day, or die bravely as a martyr for a good cause and thus live on as a symbol in order to inspire others to fight for what is right?

The Man in the Iron Mask (1998, 117m, DVD)

Director: Randall Wallace

Cast: Leonardo DiCaprio	Jeremy Irons
John Malkovich	Gernard Depardieu
Anne Parillard	Judith Godreche

The key ethical leadership question posed by this movie is does "might makes right" or is there an alternative for ethical leadership success? The French are starving from the lavish excesses and wars of King Louis. Yet the King lives in splendor and maintains his crown by intrigue. He is duplicitous, self-serving, considering himself above the law, a perfect example of Machiavelli's *Prince*. Some, however, who serve Louis, believe his corruption has gone too far and seek to replace him with Prince Phillip, the twin brother that Louis secretly imprisoned and confined in an iron mask, yet doing so requires significant resources and skill. The ensuing combat pits one moral code, that of Musketeer D'Artagnan, against another, that of retired Musketeers Aramis, Porthos, and Athos. The four had been lifelong friends. As the film progresses, the leadership objectives of D'Artagnan, a loyalist, and Aramis, a rebel Jesuit priest, merge to topple the King. While the film sweeps through an extensive historical record, taking considerable latitude with facts, it engenders breathless excitement along the way as a new ruler brings

peace and prosperity to France. –Rule by m ight g ives w ay to –rule by the m oral, w hich regrettably does not alw ays occur in –real-life .

The Man of La Mancha (1972, 130m)

Director: Arthur Hiller

Cast: Peter O 'Toole	Harry Andrews
Sophia Loren	John Castle
James Coco	

A w h im sical treatm ent of D on Q uixote (Peter O 'Toole), riding again as *The Man of La Mancha*, based on a 1972 adaptation of a Broadway Musical by Dale Wasserman and directed by Arthur Hiller. A Spanish landowner enlivens his life by reading about fictional tales of knights in the Middle Ages which he comes to believe as true. He wants to live as they did and so he assumes the name Don Quixote of La Mancha by dressing in ancient armor, atop an old horse, going forth to gain fame by performing heroic deeds such as jousting windmills that he thinks are giants. promise Along the way he attracts others to his curious vision; the love and respect of his faithful squire Sancho Panza (James Coco) as well as the love and conversion of the town prostitute (Sophia Loren). If Quixote was delusionary, then the story suggests, so too were Christ and St. Francis. In fact –m adness is N O T living dream s boldly, and norm ality is view ed here as –abnorm al Quixote, the perfect chivalrous knight, follows his quest, despite ridicule of many people, as an incorrigible idealist. –The Im possible D ream them e song inspirers a weary world – –To right every w rong, to love pure and chaste from afar, to run w here the brave never go, to reach the unreachable star... The courage of Q uixote lifts hum anity to be m ore than it is – i.e., the essence of leadership? Or, at least, an important attribute necessary for any successful leader? To aspire to a seemingly impossible dream and attract others to follow it?

Marie (1986, 100m)

Director: Roger Donaldson

Cast: Sissy Spacek	Morgan Freeman
Jeff Daniels	Don Hood
Keith Szarabajka	Jon Cullen

A divorced mother of three, Marie (Sissy Spacek) earns her degree to find work and is hired by the State of Tennessee on the Board of Pardon. As an appointee of the Governor, she was expected to do what she is told by him and his legal council, Eddie, concerning which inmates to parole or pardon. Marie is selected because she is perceived as being a weak woman and Eddie (Jeff Daniels) treats her like her former abusive husband. She gradually learns that Eddie, the Governor, and the Parole Board are corrupt. When she resists paroling undeserving people, the Governor and Eddie pressure her to reverse her decisions, and when that fails, they fire her on trumped up charges.

Impressed by her courage, McCormick, her friend, turns into her strongest supporter who gathers evidence for her case against the Governor and Eddie. Committed to her goal, to doing the right thing, Marie is afraid for the safety her children and herself, but McCormick encourages her by repeating several times, –E vil flourishes w hen good m en do nothing. M cC o m ick is m ureded, M arie in the end is found innocent and the bad guys are sent to prison. Her ethical leadership was rooted ultimately in her deep religious convictions which provide a strong sense of right and wrong as well as her endurance to battle for justice.

Master and Commander: The Far Side of the World (2003)

Director: Peter Weir

Cast: Russell Crowe	Paul Bettany
Jam es D ‘A rcy	Edward Woodall
Chris Larkin	

Another Russell Crowe film, but, oh, so good! Indeed perhaps the best contemporary film about naval leadership! Crowe commands a British warship during the Napoleonic Wars and must chase down and capture a French ship preying on English fishermen. What is impressive about this big-budget, Hollywood film is the sense of reality that it drives home about the horrors of naval combat along with the multiple roles a captain must play in order to command effectively. For instance, several teenage apprentices are on board and he must mentor each in different ways in order to hone their leadership skills so they can eventually assume command. When one boy loses an arm in battle, Crowe gives him a book about Admiral Nelson, who himself lost an arm in combat and went on to lead the British Fleet in a famous sea victory over the French. Crowe shows humor by his story telling and sensitivity by his love of music and friendship. Yet he displays decisive mastery of naval strategy and tactics by deceptively tricking a French warship into thinking they are an unarmed whaler and luring the enemy into a successful trap. Strength, stamina, an unrivaled technical expertise, a keen knowledge of how to get the best out of men, duty to his professional ideals, fairness, leading by example earn Crowe the crew ‘s unflinching respect. Thus this movie possesses numerous ethical leadership lessons that apply well beyond the Navy.

The Matrix (1999, 138m, DVD)

Director: Andy and Larry Wachowski

Cast: Keanu Reeves	Hugo Weaving
Carrie Anne Moss	Gloria Foster
Lawrence Fishburne	Marcus Chong

The Matrix is set in the future, in a cruel world where machines rule the planet, and humans are little more than batteries to fuel the considerable amount of energy needed to power their subjugators. –The One is the person w hom humanity pours its

eventual hopes of freedom into. So in true mythological fashion, he is the hero endowed with the powers of a deity. Neo (Keanu Reeves) is at first seen as –The One but is unwilling to accept the mantle of leadership; after all, his whole life up to this point has been an opiate dream perpetuated by the Matrix (the fantasy world concocted by the robots to deceive humans of their true existence as –copper tops). When Neo visits the Oracle, his reticence is seemingly confirmed: she tells him that he has –the gift, but he is not –The One . Yet, Neo chooses only to focus on the first part of the prophecy. Although unable to bear the mantle of –The One , he convinces himself that he can not only free Morpheus, but also defeat the Matrix (two things as told through the characters’ dialogue that never before has been done). His dogged determination spurs his compatriots to action while being unrelentingly pursued by vicious killers. Without his bold, decisive leadership the story would have ended quite differently. So one person who believes in himself can make a difference even where machines are in charge?

Men of Honor (2000, 129m, DVD)

Director: George Tillman Jr.

Cast: Cuba Gooding Jr.	Lonette McKee
Robert DeNiro	David Keith
Hal Holbrook	Charlize Theron

In *Men of Honor* a black naval officer, Carl Brashun (Cuba Gooding Jr.), faces severe professional obstacles, specifically racism and discrimination, but his many attributes as a leader emerge during the course of the film – i.e. the will to succeed, to be a superb role model, and to stand up for equality. The Navy Diving School never graduated a black diver, so this is a test for Gooding as well as the Navy. The ethical leadership question in *Men of Honor* is: should DeNiro (the diving instructor) allow Gooding to pass the training program , even though DeNiro’s supervisor’s orders DeNiro to fail Gooding? Gooding displays gutsy determination and ample skills throughout diver training. By graduation day he proves that he is one of the best. DeNiro is pressured to fail Gooding and initially DeNiro goes along with his supervisor. In each test Gooding succeeds under tremendous pressure and even enduring extreme personal pain. So over time, DeNiro comes to believe in Gooding and he graduates. While at sea, Gooding performs a successful rescue and loses his leg as a result of an accident after the rescue. He is not allowed to dive again, but he challenges the order. Ultimately, with help from DeNiro, Gooding again becomes a Navy diver with a prosthetic leg. Mentoring for ethical leadership emerges as a key theme. Gooding needed DeNiro as a mentor, much like Luke Skywalker learned his warrior skills from Obi One in *Star Wars*. Likewise, did not DeNiro grow morally and therefore mentored himself by fulfilling his mentoring role?

The Messenger: The Story of Joan of Arc (1999, 141m, DVD)

Director: Luc Besson

Cast: Milla Jovovich	John Malkovich
Faye Dunnway	Dustin Hoffman
Pascal Greggorg	Timothy West

In 1429 Joan of Arc, believing herself chosen by God, led French Armies against the English invaders. In an effort to shame her politically, she was captured by the English and burned at the stake. Joan of Arc, becomes a martyr and was ultimately canonized as a Saint. Though not the best film about Joan of Arc, it is visually stunning and raises a question which remains unanswered: how does society deal with an individual who believes herself divinely inspired? Religious inspiration motivated some of the greatest triumphs of mankind as well as some of the worst disasters. Her God, inspired leadership is uncompromising and charismatic, as we watch Joan of Arc push her army to the limit. Soldiers willingly fight for her cause to their death. She is depicted as morally good pursuing a divinely-inspired cause. Or, was she merely a zealot? If you do not believe in miracles, does her leadership by divine inspiration, seem somewhat unbelievable, at least in this film?

The Milagro Beanfield War (1988, 117m)

Director: Robert Redford

Cast: Ruben Blades	Freddy Fender
Sonia Braga	Vennera Christopher
Richard Bradford	Julia Carmen

Milagro is a town whose values and culture are about to die without protest until Jose Mondragón accidentally kicks the gate open to flood his father's old bean field. Jose decides that he does not care if he steals water; he is going to grow a crop of beans, no matter the consequences. The beanfield becomes a focal point for community pride and its desire to survive. Ruby Archuleta turns into a reluctant, accidental grassroots leader who struggles to keep the town alive as Miracle Valley, a recreation area/subdivision, threatens to takeover Milagro, and destroy its old rural way of life. Ruby starts a petition drive to stop the development. At first, she gets no real support but little by little crystallizes the sense of self-determination Milagro lost when its irrigation rights were taken. As the threats against Jose grow, the town rallies to save the beanfield and its way of life. This movie is one of a relatively few which portrays a Mexican woman as a strong, inspirational, and revolutionary leader. Due to the conflict between Milagro, a small, traditional village in northern New Mexico, and a politically powerful land developer, Ruby seizes upon Jose's beanfield as a rallying point for the reluctant townspeople. Even within a traditionally male dominated culture, she becomes a charismatic, transformational leader, without formal training or authority, who cunningly cajoles her people into becoming her fervent supporters.

Million Dollar Baby (2004, 132, DVD)

Director: Clint Eastwood

Cast:	Clint Eastwood	Hilary Swank
	Morgan Freeman	Mike Colter

This academy award winning movie tells the tale of Maggie Fitzgerald (Hilary Swank), a poor young woman from a broken family who searches for meaning in her life through boxing. She befriends boxing coach Frankie Dunn (Clint Eastwood), who reluctantly agrees to manage a female boxer. As the movie evolves, the two characters become close friends and Dunn takes on a father-figure role in Fitzgerald's life. Fitzgerald becomes a world-class boxer under Dunn's coaching but is paralyzed from the neck down in a boxing match for the world title. The movie in the end turns out to be much more than a tale about boxing; Fitzgerald asks Dunn to remove her ventilation support system and allow her to die, since she will never be able to walk (or box) again. She feels without boxing, she has nothing. A devout Catholic, Dunn makes a tormented decision to heed her wishes. Clearly, the movie highlights one of today's most pressing ethical issues: end of life decisions and the removal of life support. The chemistry between the coach and the boxer demonstrate numerous key ethical leadership themes such as loyalty, trust, mentoring, risk-taking, and much more.

Minority Report (2002, 146m, DVD)

Cast:	Tom Cruise	Samantha Morton
	Max von Sydow	Lois Smith
	Colin Farrell	Kathryn Morris

The year is 2054. In Washington, DC, crime has been wiped out, thanks to the Pre-Crime Division, a controversial new program with a temporary mandate. Three individuals, known as the Pre-cognitives (or Pre-cogs) at the Pre-Crime's predict violent crimes before they happen. Pre-cogs are never wrong. Although we learn later that they occasionally disagree, that record of disagreement (a minority report) is usually wiped out at the Pre-Crime computer database. The Pre-Crime Chief John Anderton (Tom Cruise) is suddenly the subject of scrutiny when the Precogs predict that he will commit a murder in less than two days. Anderton spends most of the remainder of the film attempting to find out why he is going to kill a man he never met. Many twists and turns, as well as subplots ensue. The major ethical question nonetheless raised in the film – is it ethical to arrest someone and lock him up forever for a crime he or she has not yet committed? The Precogs' visions are the only proof. True, no crime in D.C. has been committed for years, but who can say whether the crime would actually have occurred? The opening scenes of the film show a man arrested because the Precogs saw the future where he murdered his wife and her lover with a pair of scissors. The Pre-Crime cops hauled him away before he could commit the heinous act, but instead of letting him go, they put him in their special prison where he is immobilized, suspended in a mental dreamlike state and unable to harm others. One program administrator, Lamar Burgess (Max von Sydow) knows that the Precogs do not always agree, but he hides this

information to insure the program 's continuation and his ow n legacy. H e even resorts to the murdering of a federal official, Danny Witwer (Colin Farrell) in order to hide the program 's flaw s. H as this public adm inistrator lost sight of the public good so as m erely to look good in public? Is the purpose of a crime-free society, a worthy goal even at a cost of sacrificing constitutional rights and due process? These issues may seem improbable, or are they?

Miss Evers' Boys (1996, 120m , D V D)

Director: Joseph Sargent

Cast: Alire Woodard	Joe Morton
Obba Babatunde	Laurence Fishburne
Ossie Davis	EG Marshall

In M acon County, A labam a, from the 1930s to 1960s, -The Tuskegee Study allowed untreated syphilis in Negro males to develop, sanctioned by the U.S. Public Health Service. The black doctor, Dr. Brodus and his black nurse, Miss Evers began the project at first with the intent of curing an unusually high number of blacks with syphilis. Once funding was cut, the government offered monetary support to study the syphilis in the Negro race so that it could be compared to a similar study that was done on Norwegian white males at the turn of the century. Brodus and Evers went along with the study to prove that blacks are not biologically inferior to whites and react to this potentially fatal illness the same way as Caucasians. The film raises profound ethical issues, namely is denying many a cure for a deadly disease in order to prove that the skin color does not matter really ethical?

Mississippi Burning (1988, 127m, DVD)

Director: Alan Parker

Cast: Gene Hackman	Bryan Dourif
Willem Defoe	Rilee Erney
Frances McDormand	Gailand Sartain

In 1964 three civil-rights workers, two white and one black, mysteriously disappear while driving through Mississippi. Leadership ethical issues confront two FBI agents, Ward (William DeFoe) and Anderson,(Gene Hackman) when they arrive in town to investigate the incident. Racism at the time was rampant throughout the deep south, so both agents have to deal with a racist white community and a black community that wants them to leave because they fear white racist reactions. When the FBI stays on, the KKK terrorizes the black community. DeFoe and Hackman during their investigation uncover the truth about the elaborate conspiracies behind the boys murders that was perpetrated by law enforcement and condoned by the elected power structure. The two agents risk their lives and reputations to defend justice and demonstrate remarkable personal heroism at its finest.

Motorcycle Diaries (2004, 127m, DVD)

Director: Walter Salles

Cast: Gael Garcia Bernal	Rodrigo De La Serna
Celia De La Serna	Celita Guevara

What early experiences create a leader? This film is less about leadership than about a young man in transition towards his later leadership role. Ernesto –Che– Guevara who would become Fidel Castro's second in command during the Cuban revolution and an icon of 1960's revolutionary cause's world wide. Che develops from a carefree, middle-class Argentinean medical student to the brink of serious political leadership in a South American motorcycle trip. Guevara and a friend (Gael Garcia Bernal) take a trip in 1951-52 as a lark, but it becomes a seminal lesson about the inequities of life as the youths experience realities of poverty, exploitation of labor, and leper colonies during their travels. This film is a glimpse behind the passion of a revolutionary future to fight against oppression of ordinary people in Latin America and not so subtly calls into question the ethical behavior of corporate America within developing countries.

Mr. Hollands Opus (1995, 142M, DVD)

Director: Stephen Herek

Cast: Richard Dreyfuss	Glenne Headly
Olympia Dukakis	Jay Thomas
William H. Macy	Jean Louise Kelly

This movie about a high school music teacher at first glance would not appear to have much to do with leadership. However, Glenn Holland (Richard Dreyfuss) is indeed a genuine leader who finds himself in a career he has not chosen. Rather he always wanted to be a composer and spends his free time composing music. Over the years his ethical leadership as a teacher becomes visible by Holland's unusual leadership approaches. He reflects a fanatic zeal by his personal commitment to music and his enthusiasm rubs off on students. Benevolent but demanding, he sets –double objectives– for his students and, when achieved, he raises the bar. The community as a whole is changed by the quality of musicians that he instructs. Music allows students to advance themselves professionally after high school; many gained success in various fields because of his high expectations and demanding encouragement. The final sequence of the movie is the most telling. On his final day as a teacher, he is surprised to enter an auditorium filled with his former students. They come to honor him with a concert of music that he had composed but never conducted because of his demanding teaching commitments. In the end, they paid him the ultimate tribute by performing his personal dream, his musical opus. The film hints that his followers turned into effective leaders themselves. Perhaps the ultimate tribute to any ethical leader?

Mr. Smith Goes to Washington (1939, 129m, DVD)

Director: Frank Capra

Cast: Jimmy Stewart	Edward Arnold
Jean Arthur	Thomas Mitchell
Claude Rains	Harry Carey

Frank Capra directed this inspirational tale of a corrupt state political machine that taps the young, naïve Jefferson Smith (Jimmy Stewart) to become the next U.S. Senator. Believing they recruited a lackey to vote for a dam, these corrupt politicians hope to reap profits by owning the land around the project. The senior senator from the state appears to be the classic patrician senator who serves the people of the nation with his wisdom and experience but is in reality self-serving. Underneath the surface, we discover he is no ethical leader because he is beholden the party machine. By contrast, Smith is devoted to helping disadvantaged children. He runs boys camps for city children who otherwise could not escape the poverty of the Great Depression and thereby makes a difference in the children's lives. When Smith arrives in Washington, he is taken for a stooge of the senior senator but quickly starts to crusade for reform in Washington. By his quiet integrity and depth of conviction, slowly others come to support him. Like many Capra movies, the story ends with our hero changing the hearts and minds of the U.S. Senate and restoring our faith in the American System. *Mr. Smith Goes to Washington* creates an image of an ideal political leader, an –everyman. Though perhaps Smith is too perfect, portrayed in black and white terms with no allowance for shades of gray, as well as ignoring messy necessities of negotiation and compromise for effective leadership? Leaders may never be quite so pure as embodied by Capra's characters, nonetheless, they inspire hope, or least an alternative path for ethical leaders to aspire to in today's cynical political world.

Moulin Rouge (2001, 127m, DVD)

Director: Baz Luhrmann

Cast: Nicole Kidman	Lara Mulcahy
Ewan McGregor	Kylie Minogue
Richard Roxburgh	Jim Broadbent

One would not typically think of this film as involving ethics or leadership, yet its story concerns the freedom of artistic expression, the power of aristocracy, and the conflicting dilemmas that come from those who love each other. Satine is the sought-after, famous courtesan and performer at the Moulin Rouge. She (Nicole Kidman) and Christian (Ewan McGregor) meet due to a mix up, leading her to believe that he is the Duke who comes to court her. She is interested in the Duke simply because of his aristocratic title, money, and power. So Satine falls in love with Christian (pretending to be the Duke). When instead she finds out that he is a talented artist who expresses himself beautifully through poetry that speaks to her heart, Christian's identity is revealed. She continues to pursue the real Duke but remains intrigued with Christian. Christian, Satine, and players of Moulin Rouge present the –real Duke with an idea for a

new production to gain their fame as –true artists rather than –mere performers. The Duke agrees to produce it but in return Satine must marry him. They agree to the deal because they value art, yet they do not fully comprehend the trade-offs involved. When the Duke finds out that Satine is really in love with Christian, he threatens to kill Christian. Ethical leadership in this movie highlights the inevitability of making hard choices – some that literally strike at the heart.

Mulan (1998, 87m, DVD)

Director: Barry Cook and Tony Bancroft

Cast: Animated, with voice talents of Demi Moore, Eddie Murphy, Donnie Osmond, Pat Morita, and June Foray.

Mulan is about a young Chinese girl who violates many taboos by posing as a man to join the fight against an evil enemy threatening her village. She faces numerous ethical conflicts with her father, the army commander, and the emperor. An animated Disney movie, *Mulan* is set in ancient China, where Mulan lives in a small mountain village. Her father bemoans the fact that he does not have a son who can fulfill the family's duty in the army to fight the marauding band of Hun warriors who raided village after village. Mulan takes that longing to heart, stealing away one night, cutting her hair, and masquerading as a young male army recruit. Her ruse works well initially as she is accepted by her fellow soldiers and later proves herself worthy in battle by saving her regiment and decimating the enemy's ranks. Later, her secret is revealed when her comrades treat wounds that she suffered in the fierce battle and so she is banished from the regiment. Mulan nevertheless stubbornly follows them and takes more risks to warn the emperor of an impending sneak attack by the infiltrating the ranks of the enemy Huns. Mulan saves the emperor from certain death as well as the nation from subjugation when she cleverly destroys the enemy leader Shan-Yu. Hence she proves herself to be a worthy soldier through combat and subsequent victory. But, that is only the start of her battles, as she must also win over Captain Shang with whom she has fallen in love with. When the emperor lets her keep the coveted sword from her enemy, her father finally shows his acceptance of Mulan as a person. On a deeper level, using the Joan of Arc archetype, the film highlights numerous conflicting, gender leadership issues. Eventually when the wise emperor sees her courage and accepts her leadership qualities as well as devotion to duty, does gender really matter?

The Music Man (1962, 151m, DVD)

Director: Martin DeCosta

Cast: Robert Preston	Shirley Jones	Ronny Howard
Buddy Hackett	Ron Howard	Herminie Gringold

Professor Harold Hill (Robert Preston) is a con-man who promises Iowa's River City to organize a boy's band by his system. He first tells a colorful tale overheard by his fellow traveling salesmen, who suggest he go to River City, Iowa and work his con game on the citizens. There Hill falls in love with Marion, the town librarian (Shirley Jones), but Marion does research into Hill's background. She learns that he is a charlatan yet keeps quiet because she sees Hill's scheme to organize the band actually is having a positive effect on the once back-biting, gossiping community. A subplot involves Marion's nephew, Winthrop (Ron Howard) who speaks with a lisp and is self-conscious about it. Hill instills a sense of pride in Winthrop as a band member. Winthrop is crushed when he learns Hill is a film-flam man, yet forgives Hill when the Professor confesses his identity. So can doing wrong end up doing a lot of good? Can ethical leadership result even from bad intentions especially if one comes clean? Such ironies involved in this comic musical never cease to amaze!

Mutiny on the Bounty (1935, 132m)

Director: Frank Lloyd

Cast: Charles Laughton
Clark Gable

Dudley Digges
Franchot Tone

Donald Crisp
Spring Byington

An Oscar-winning best picture with the dashing, young Clark Gable as Fletcher Christian and Charles Laughton, portraying the infamous Captain Bligh, is based on a true story, the Bounty which sets sail into uncharted waters in 1787. Under the harsh, prevailing 18th century sea laws, the sadistic Bligh flogged and abused his crew because he liked to see men crawl. The gentlemanly, congenial naval Officer Christian, second in command, at first attempts positively to influence Captain Bligh – who knows only one law, the law of fear. Bligh orders the continued flogging of a man already dead until the number of required lashes are completed. The Captain repeatedly deprives, starves, berates, and beats the crew. With his just temper seething, Christian defiantly proclaims that he wants his shipmates to be men again, even if we hang for it. The mutinous battle that follows leaves Christian in control of the ship while Bligh and those who took his side are cast adrift in a tiny life boat, from which they miraculously returned to England to see the mutineers hang. The kind, midshipman, Roger Byam, whose family served seven generations at sea without one failure, witnessed Bligh's cruelty and condemned the tyranny that drove Christian to act. He expresses in court his hope for the freedom that England expects is found, not by flogging backs, but by uplifting hearts. His leadership and that of Fletcher Christian stimulated passage of new naval laws requiring humane treatment for men at sea, perhaps the ultimate reward for the courage of exercising successful ethical leadership.

My Big Fat Greek Wedding (2002, 95m, DVD)

Director: Joel Zwick

Cast: Nis Vardalos	Joey Fatone
John Corbett	Christina Eleusiniotis
Michael Constantine	Laine Kazan
Andrea Martin	

Toula (Nis Vardalos) faces life as a meek, homely daughter within a large, loud, gregarious Greek-American family. Finally stirred to take charge of her future, she enrolls in part-time college classes, remaking her looks, and falling in love with a non-Greek, –something her family is not happy about. –Why can't she marry a good Greek and have kids? her Dad asks repeatedly. Toula's quest is to bring Ian, her fiancé (John Corbett) into the family fold, then set up and run her own business. The family accepts Ian eventually because of Toula's clever strategies and his willingness to make her family happy by converting to the Greek Orthodox Faith so the couple can be married in Toula's Church. Toula in her small ways effectively excels at leadership and ethics by dealing sensitively with her complicated family dynamics in order to gain their acceptance of Ian. A terrific comedy that stresses how the toughest form of leadership may well be that exercised within the closest circle of personal relationships, the family and how finding your own life within such a tightly knit circle is never easy.

My Cousin Vinny (1991, 116m)

Director: Jonathan Lynn

Cast: Joe Pesci	Fred Gwynne
Marisa Tomei	Mitchell Whitfield
Ralph Macchio	Lane Smith

When Stanley and William are arrested in a small southern town, they at first assume it is for only shoplifting a can of tuna from the Sac-O-Suds convenience store. Actually they are mistakenly arrested for the murder of the clerk at the Sac-O-Suds and so they call their New York cousin Vinny for help. Vinny (Joe Pesci), with his girlfriend, Miss Vito (Marisa Tomei), arrives to defend them although Vinny has never passed the bar (though Stanley and William are led to believe otherwise). In the preliminary proceedings Vinny consistently is found in contempt of court and is jailed three times for various procedural offences. Miss Vito tries to help Vinny but is consistently rebuffed. When Vinny congratulates himself on getting the prosecuting attorney to show him the files of this case, Miss Vito points out that the DA is required to do so under disclosure rules. She continues to help him and in the end actually wins the case for him. When he puts her on the stand as an expert witness regarding the tire marks left outside the Sac-O-Suds, her testimony gets Stanley and William acquitted by her –hard evidence. While the story pokes humor at many issues; north versus south, culture, dress, manners, communication, dialects, the trial is won because of Miss Vito's expertise learned as a mechanic, working along side of her father and brothers. Female leadership is seen as simply persisting, to not be bullied by the pompous male species in the courtroom. By

sticking to the facts and by using her wit, experience, and common sense, she wins the case for Vinny. An invaluable lesson for the know-it-all male ego?

Napoleon (1955, 115m, DVD)

Director: Sacha Guitry

Cast: Orson Welles	Yves Montand
Maria Schell	Erich von Stroheim
Jean Gabin	Raymond Pellegrin

Much has been written about Napoleon Bonaparte, as a brilliant military strategist, whose super-sized ego and single mindedness made him into a larger-than-life-leader with larger-than-life-flaws. His character development along with those of his wife, mistress (Josephine and Desiree,) and others surrounding him are probed in his dramatic, biographical account of the –little colonel. Through the use of third person narrative, short, self-contained vignettes, and magnificent cinematography with lavish settings, viewers witness Napoleon relentlessly pursuing empire building with Machiavellian resolve and cunning. His authoritarian leadership style is depicted with the –do as I say, not as I do creed. –I cheat (at cards) because I never want to leave anything to chance. Symbolism necessary for strong leadership is also vividly seen during the Napoleonic era. New hairstyles and uniforms were created to reflect a totally new persona. The civil code is re-written entirely by the Emperor. Family dinner meetings are convened wherein Napoleon proclaimed his appreciation of family loyalty by glibly appointing his brother, in-laws, and other relatives as heads of nations within Napoleon’s increasing empire. As a measure of –loyalty, these new –family kings were required to divorce their wives and children in order to form –correct political marriage alliances. Those who refused were exiled to remote and undesirable places. Unfortunately, Napoleon did not heed Machiavelli’s sage advice to a Prince to go live with the inhabitants of newly acquired territories in order to minimize revolts, as well as to keep a close eye on potential enemies, thereby discouraging foreign invasions and garner support for the Emperor. Ultimately, vanquished nations in the empire formed alliances, fought back, and ended his rule. Ironically, if only Napoleon had been more Machiavellian, could he have survived, not in exile, but as Emperor?

Night of the Generals (1967, 148m)

Director: Anatole Litvak

Cast: Omar Sharif	Tom Courtenay	Cristopher Plummer
Peter O’Toole	Donald Pleasence	John Gregdon

Ethical leaders are hard to find, yet especially needed in stressful, horrific times. Major Grau, an ethical, German military officer during the Nazis era, tries to maintain moral standards justice as much as he can. Yet, he is caught in the midst of continuously –lose-lose situations where he compromises his intermediate objectives for his long-term

moral values. Leadership skills are depicted here as a delicate balancing act throughout this World War II who-done-it as choices to put some objectives on the sidelines without giving up those most important in the long run. Major Grau never occupies any real position of power, yet he willingly applies what insignificant formal authority he possesses to pursue informally ethical ends. He does not give up and by doing repeatedly what is right, earns fellowship. Ethical leadership from unknown subordinates is possible, as we witness in Grau who knows right from wrong and is determined to take courageous action throughout this film under the toughest, immoral sort of wartime conditions.

Nixon (1995, 190m, DVD)

Director: Oliver Stone

Cast: Anthony Hopkins	Joan Allen
Ed Harris	Bob Hoskins
E.G. Marshall	Mary Steenburger

Anthony Hopkins portrays President Richard Nixon whose political career and presidency were destroyed by the Watergate Scandal. Events of Watergate are well chronicled, but the more interesting aspect of this Oliver Stone film reveals the critical personal motivating factors in Nixon's life. President Nixon is depicted as extremely paranoid. Pressures from a working class family to succeed, the death of two of his brothers, as well as his mother, a deeply religious woman who felt God had a great plan for Nixon fueled an all-consuming ambition and a willingness to compromise ethical choice in order to attain the highest office in the land at any cost. How he returned to power after his narrow defeat in the first 1960 presidential race with John Kennedy is insightful by pointing up how even in defeat persistence may hold the key to making presidential ambitions come true, even for a deeply flawed leader.

No Man's Land (2001, 98m, DVD)

Director: Danis Tanovic

Cast: Branko Djuric	Myriam Mazieres
Rene Bitorajac	Jean-Phillippe Ecoffey
Hughues Questor	

The Croat Ciki (Branko Djuric) and the Serbian Nino (Rene Bitorajac) are stuck in a trench on the war former Yugoslavian front throughout this movie. Neither side knows how to handle the situation, since any action would end up killing both soldiers. A lack of ethical leadership is apparent throughout this movie. The UN leader who is handling negotiations for peace between the Croatians and the Serbs only wants to prevent a media circus from ensuing, so he follows UN protocols and does not involve himself directly in stopping combat. The UN officer Marchand from France debates ignoring UN protocols in order to alleviate the fighting. Unfortunately, he decides not to

take any action. The paralyzed leadership on all sides speaks volumes about why so many needless lives were lost in this senseless ethnic conflict; A fine study of why inaction can cause unethical results as much as deliberate action.

Norma Rae (1979, 113m)

Director: Martin Ritt

Cast: Sally Field	Pat Hingle
Ron Leibman	Barbara Baxley
Beau Bridges	Gail Strickland

Norma Rae (Sally Field) teams up with a northern union organizer to make a southern textile mill a better, safer place to work. Fearful of losing her job, she is reluctant at first but agrees after witnessing her mother who suffers a hearing loss and her father dies from being overworked there. Rae's principles overcome her fears as she tries to convince townsfolk that unionizing is the solution to ending unfair labor practices. Eventually, Rae gains their support for the union cause, but pays dearly, by losing her job as well as being subjected to vicious gossip. Personal motives push her towards unionization, not only as she sees her family members die in the factory, but her children likely to end up working and dying there as well. Like any parent, she wants a better future for them. Not sophisticated, without formal education, Rae displays remarkable human relation skills and natural leadership traits. A union organizer helps her to clarify her goals and ultimately achieve them. A deep commitment to the people's interest, willingness to take responsibility, her personal sacrifices (time, family well-being), courage (she lost her job and was sent to jail), and ability to persuade others to join her cause makes it hard not to admire her ethical leadership. In fact, do her qualities demonstrate the essence of ethical leadership?

Notorious (1946, 101m, DVD)

Director: Alfred Hitchcock

Cast: Cary Grant	Louis Calhern
Ingrid Bergman	Leopoldine Konstantine
Claude Rains	Reinhold Schunzel

Notorious is a classic Hitchcock spy thriller about whether the ends justify the means. After her father is convicted of being a spy, Alicia Huberman (Ingrid Bergman) is recruited by federal agents to seduce and marry Sebastian, a German businessman in Brazil (Claude Rains), who is suspected of financing a secret Nazi experiment with uranium. Huberman and her contact, Agent Devlin (Cary Grant), fall in love. Though Huberman vowed to change her life as well as –notorious reputation, the CIA ruthlessly use her to advance the American cause. Devlin is faced with a difficult ethical leadership dilemma of pursuing his personal love affair with Huberman or to follow the demands of his superiors and sacrifice her to beat the bad guys. As Huberman so aptly describes it,

–Patriotism , I hate the word. You wave the flag with one hand while picking pockets with the other. In true Hollywood style, Devlin is actually able to resolve the conflict without having to confront his ethical dilemma –i.e. defend his country and win his love. He rescues Huberman just in time to uncover Sebastian's plot. Certainly a great –who-did-it film, but with a patriotic ending that wraps up complex dilemmas possibly too easily.

O (2001, 131min., DVD)

Director: Tim Blake Nelson

Cast: Mekhi Phifer	Martin Sheen	Rain Phoenix
Josh Hartnett	Julia Stiles	Andrew Keegan

O is a contemporary, innovative re-telling of William Shakespeare's *Othello* containing serious themes of leadership and ethics. Set in a prestigious, private southern high school, *O* follows Odin James (Mekhi Phifer), the high school's one black student and star athlete. Odin is the most powerful player on the basketball team with great shot at joining the NBA. Loved by his school, his basketball coach, and his girlfriend, Odin occupies leading place within his small community. However, his position is coveted by his teammate Hugo Goldin (Josh Hartnett). Hugo wants to, as he puts it, –be a hawk flying above, and have everyone notice him, just as they notice Odin. Hugo systematically destroys Odin's world by hatching a plot to rob Odin of his shot at the NBA, his girlfriend, and his ability to graduate from this prestigious preparatory academy. Without hindrance of a moral compass or ethical standards, Hugo is able to wreck havoc and throw Odin off his –throne with enduring nasty lessons about the awesome motivating forces of envy, pride, and hatred.

Of Mice and Men (1992, 110m, DVD)

Director: Gary Sinise

Cast: John Malkovich	Alexis Arquette
Gary Sinise	Ray Walton
Sherilyn Fenn	Joe Morton

In possibly the greatest John Steinbeck short story, simple minded Lenny, who enjoys the feel of soft things. This good hearted soul keeps mice for pets. Yet, when he touches them too hard he kills his pet mice. George develops a close friendship with Lenny as his –protector. Both are employed by Curly. Lenny tends rabbits and is enticed by the employer's wife into stroking her soft hair. She becomes alarmed and starts screaming when Lenny does not stop touching her hair. Afraid of losing his job as the rabbit tender, Lenny tries to quiet her but accidentally breaks her neck. George, facing Curly's wrath and an angry mob bent on killing his friend, decides to end Lenny's life himself in a way that Lenny would be unaware of what is happening, rather than face certain death by the mob. His love for his friend saves Lenny from the lynch mob by

allowing him to die peacefully in a way that is respectful of his humanity. Here ethical leadership is displayed in the small, but nonetheless by a poignant choice – whether to observe society’s moral code or obey the code of personal friendship that protects even a mentally handicapped individual’s right to die humanely.

Office Space (1998, 89m, DVD)

Director: Mike Judge

Cast: Ron Livingston	Ajay Naidu
Gary Cole	Stephen Root
Jennifer Aniston	Gary Cole

Everyone at one time or another works for a boss like the management at Initech. At Initech both entry as well as mid-level employees feel stifled and intimidated by their bosses. Without incentives to work harder, employees are only thankful to have a job, but no one is passionate about their work. So the management hires a consulting team to make the firm more –efficient. Yet, instead of improving morale, the consultants lay off all of the –deadweight. As manager, Lunberg (Gary Cole), has no regard for his employees, caring only about bureaucratic rules and the bottom line, which makes him despised by his employees as much as he despises them. Throughout the movie, Lunberg makes half-heartedly attempts to improve morale, such as allowing employees to wear an Hawaiian shirt on –dress down Fridays. These superficial rewards are seen by employees as meaningless –window-dressing and one by one of his workers plan their revenge. Bad managers take note of *Office Space*’s ending – the employees get their revenge – big time!

An Officer and A Gentleman (1982, 125m)

Director: Taylor Hackford

Cast: Richard Gere	Louis Gossett, Jr.	Robert Loggia
Debra Winger	David Keith	Lisa Blount

Virtues of friendship, loyalty, hard-work, perseverance, and growth into ethical leadership can be found within this romantic love story between Richard Gere and Debra Winger. During the rigors of Naval Officer training, we witness how some people are destined to develop as leaders while others fail. Sgt. Foley (Louis Gossett, Jr.) characterizes a typical, unsung, peacetime soldier who is able to develop men into strong leaders through tough, demanding drills that ask recruits –to measure up – or else. A realist who sees people as they are in order to bring out the best of their potential, Foley challenges the –Zacks and the –Worleys to become effective Naval Officers. Worley who lives by other people codes rather than his own, demonstrates little room for personal growth, whereas Zack, who lives for himself due to his past flawed upbringing, finds an inner strength for development that he did not know existed. Unexpectedly a harsh task-master like Foley develops strong ethical leadership in some, but not all. Why

A few meet their mentor's challenge and not others remains a mystery. Nonetheless, as this enjoyable movie underscores a tough mentor can potentially turn a self-centered child into a future professional leader.

On the Waterfront (1954, 108m, DVD)

Director: Elia Kazan

Cast: Marlon Brando	Eva Marie Saint
Karl Malden	Lee J. Cobb
Rod Stieger	Leif Erikson

Terry Malloy (Brando) is reluctant, leader, who knows that things are not right on the docks; however, he does not think that he can do much about it, especially by himself. The dockworkers are too afraid of the mob to try to reform their lot. The mob gets –kick backs from the dockworker's dues. Since work is scarce, only workers who pay their share of –kickback money are hired. How change occurs by ethical leadership of a few is the central theme. This gritty black and white film demonstrates well is the variety of leadership styles, ethical or otherwise. Malloy is not the only leader. Father Berry (Malden) schedules meetings with workers to encourage them to fight back. One man who does find the courage confesses to Berry about what is going on. Another sort of authoritarian leader, perhaps more of a dictator, Johnny Friendly, is the chief thug for the mob and runs the union. Being an ethical leader is shown here as no easy task; in fact, it takes a lot of courage in some situations, to lead ethically – and to live to tell about it.

One Who Flew Over the Cuckoo's Nest (1975, 133m ,DVD)

Director: Milos Forman

Cast: Jack Nicholson	Danny DeVito	Scatman Caruthers
Christopher Lloyd	Louise Fletcher	Louisa Moritz

One Who Flew Over the Cuckoo's Nest highlights two sharply contrasting leadership styles– by informal motivation versus by formal manipulation. R.P. McMurphy (Jack Nicholson) is a societal deviant. In and out of jails and work release programs most of his life, McMurphy's behavior is so extreme that he is finally committed to a psychiatric hospital. Within this hospital McMurphy's outlandish behavior makes him an informal leader among mental inmates. Although at first McMurphy uses coaxing and persuasion to –get his way , overtime his perceived negative attributes convert into positive leadership skills. On the flip side, we are introduced to the head nurse of the psychiatric ward, Nurse Rachett (Louise Fletcher). Rachett blatantly manipulates inmates through her formal authority as head nurse. Mac's leadership style is something of the bad boy that attracts followers: i.e. determined, cunning, yet playful. Mac treats other patients as though they were –normal . Mac's humane treatment ironically causes even the –Chief to talk once again and to try to escape. Rachett by contrast uses the groupthink tactics and plays upon individual fears to

control inmates. As the ultimate control freak, Rachett embarrasses people by releasing personal secrets to keep them from making their own decisions. McMurphy persuades the group to ignore Nurse Rachett and instead individually do what makes them happy. Yet, he pays a high price for encouraging their happiness. When a secret is revealed about sexual misdeeds, Rachett plays on the patient's fears by telling his mother that secret. The inmate kills himself because he can not bear such humiliation and McMurphy reacts by attacking Rachett, nearly killing her. McMurphy is punished by a lobotomy – leaving him a vegetable.

Out of Africa (1985, 160m, DVD)

Director: Sydney Pollack

Cast: Meryl Streep	Robert Redford	Suzanna Hamilton
Michael Kitcher	Maria Brandies	Mailik Bowens

Meryl Streep displays remarkable ethical leadership within a white-owned, colonial, male-dominated planter society in Kenya, combined with her personal struggles to find love and build a family. Her treatment of her workers is guided by humanity and respect. Though the times still dictate blacks as not equal to white, she nevertheless treats them with dignity but also she asked them to walk the line and assume personal responsibility. Motivated by contemporary management methods – enabling workers to take ownership of their work and pride in their labor, she earns their respect and honor. Though was her leadership merely paternalistic, not enabling? Does the movie also suggest that women have more ability particularly to show such sensitivity? Or, a higher propensity to do so? Perhaps these as well as others interesting gender issues relating to ethical leadership are raised by this splendidly acted and photographically appealing film?

The Outlaw Josey Wales (1976, 135m, DVD)

Director: Clint Eastwood

Cast: Clint Eastwood	Sondra Locke
Chief Dan George	Bill McKinney
John Vernon	Paula Trueman

The central theme of *The Outlaw Josey Wales* is revenge. The time is the Civil War and its aftermath. Josey Wales was a farmer whose wife and son were killed by Union marauders. Not turning himself in at the end of the war, Wales hides out as a vigilante with a single purpose: revenge. Oddly, he attracts the loyalty of ragtag outcasts because of his strength of character. He rescues several downtrodden people along the way but does not want followers because he feels it impedes his purpose and endangers them. Nevertheless, Wales reluctantly accepts the role of their protector. Here leadership is forced upon someone who cannot seem to turn away supporters. People attach themselves to this unlikely leader when their purposes temporarily coincide. Loyalty at

times is transient, but the film highlights how an accidental convergence of causes in time of need may produce a unique leader – follower interaction that no one could foresee, nor appreciate the potential.

The Ox-Bow Incident (1943, 75m)

Director: William Wellman

Cast: Henry Fonda	Dana Andrews	Henry Morgan
Mary Beth Hughes	Anthony Quinn	Jane Darwell

Ethical leadership – or lack of it -- and what happens to society as a result – is graphically depicted by this superb western. What occurs when there is an insatiable thirst for revenge in the name of justice and no one with moral courage stands up to a frenzied mob? When a small western town is angered by murder and cattle rustling, men quickly organize into a lynch mob determined to obtain swift justice. The mob stumbles upon three surprised innocent travelers. They hold a make-shift trial issuing a speedy guilty verdict based upon hearsay and circumstantial evidence. A drifter tries to intervene but with no luck. This film offers one of the most powerful moral tales, set within a western cowboy backdrop (though pertaining directly to events at the start of WWII when inaction by –the good and failure to enforce the law unjustly allow evil to triumph.

Patch Adams (1998, 120m, DVD)

Director: Tom Shadyac

Cast: Robin Williams	Monica Potter	Ellen Albertini Dow
Bob Gunton	Daniel London	Richard Kiley

Can non-conformity enable someone to turn into an effective leader? Hunter Adams (Robin Williams) is a patient in a mental institution. By being with other patients, he learns to appreciate their plight and s their communal respect. Given the name Patch (because he patched up people's problems), he eventually cures himself and enters medical school. Receiving top grades, he gains his medical degree – though not without a persistent struggle against –the medical establishment. Through compassion and understanding, especially humor, rather than by applying cold, analytic methods, Patch aids patients to cope with – even cure – their suffering. In the larger context he works to reform the medical system by asking doctors to include compassion and laughter in their treatment along with medical science. Here is a wonderful, heart-warming tale about how bucking conventional professional norms improves the lot of many seemingly –nutty‘ persons.

The Patriot (2000, 137m, DVD)

Director: Roland Emmerich

Cast: Mel Gibson	Joely Richardson
Heath Ledger	Rene Auberjonois
Chris Cooper	Jason Isaacs

Set during Revolutionary War, Mel Gibson plays Captain Martin, a famous the French and Indian War hero who returns home to his family and tries not to get involved in the Revolution. His reluctance stems from witnessing horrid crimes during the previous, French-Indian War and because his profound commitment to his family. However, he is forced into the Revolution when his oldest son enlists and when a British officer cruelly kills another one of his sons. Poignant contrasts are seen in Gibson's character versus his ruthless British adversary, Colonel Tavington. Responding to his son's death, Gibson in return brutalizes to British soldiers who have taken his oldest son prisoner. However, after realizing the importance of the Revolution, Martin with honor fights to protect his homeland and is admired by his militia for his military skills and for instructing his men in new tactics that prevent the British from marching on Washington. Tavington by contrast is not respected by his own soldiers nor by the King of England. Perhaps demonstrating the importance of moral conduct as essential to ethical leadership?

Patton (1970, 169m, DVD)

Director: Franklin Schaffner

Cast: George C. Scott	Michael Strong
Karl Malden	Frank Latimore
Stephen Young	Michael Bates

General George S. Patton (George C. Scott) is self-centered, incredibly competitive, a brilliant military tactician as well as a firm believer in the moral superiority of his Third Army. During most of his military career, as he would be the first to admit, he was out of step with the 20th century. Rather he believes that he is born with the blood of an ancient warrior, but born too late in the wrong century. Many fascinating contrasts appear through about the film between Patton and other famous World War Two generals. General Montgomery displays many of the same qualities as Patton but is a sore loser and indecisive when Patton beats him to one objective after another, culminating in Patton's army band greeting Monty's -liberating army in one European town. The dependable, solid, yet somewhat uninspiring Bradley repeatedly tries to help Patton control his boundless ego, but to no avail. Patton's zeal ultimately leads to his downfall, when he is relieved of command once he openly talks of starting war against Russia by using the defeated Germans as new allies. Patton drove his army to amazing European victories, traveling farther and faster and inflicting many enemy casualties. He received numerous accolades and decorations for his winning campaigns. But his very nickname, 'Old Blood and Guts' raised significant issues. Did his obsession with being first to conquer enemy-held cities result in unnecessary deaths of his own soldiers? Were the loss of so many American lives strategically justified? Two of his soldiers, may sum

up the answer: one says, –There goes O l’ B lood and G uts . The other replies, –Y eah . our blood, his gu ts.

The Perfect Storm (2000, 129m, DVD)

Director: Wolfgang Petersen

Cast: George Clooney	Mark Wahlberg	Karen Allen
Diane Lane	John C. Reilly	Cherry Jones

Based on the true story of the fishing boat, *Andrea Gail*, this harrowing tale recounts how its crew fights for their lives against a killer storm. Danger is part of day-to-day life for New England fishermen. The captain must find enough fish to pay his crew yet steer them home safely. The captain, with the support of the crew, takes a series of calculated risks. They go out late in the season as well as go to a distant fishing ground, The Flemish Cap. When a great storm approaches, they must choose between riding it out at sea or risking a run back to port. They decide to return to port, but they turn directly into the storm and all are lost at sea. Should the captain and crew have exercised better judgment? Should a captain risk the lives of his crew for a bigger catch? If he had won his calculated risk and the *Andrea Gail* made it back to port fully loaded, would the captain be a hero instead of a villain? Did chance, fate, or bad luck narrowly turn his miscalculation into failure? Or, was it due to simply his flawed decision-making? Essential leadership questions are raised by this exciting movie about whether the situation causes failure, or the leader himself must be responsible for failure?

The Pianist (2002, 150m, DVD)

Director: Roman Polanski

Cast: Adrien Brody	Emily Fox	Julia Rayner
Maureen Lipman	Ruth Platt	Ed Stoppard

Szpilman (Adrien Brody) is not a leader by any stretch of the imagination, as he initially attempts to blend in and not be discovered by the Nazis within the Warsaw ghetto. Unlike Oskar Schindler or other WWII heroes, Szpilman, though an artistic leader as a talented pianist, does not lead others nor wish to face ethical decisions as he goes into hiding. Despite the movie’s focus on Szpilman, we witness several kinds of leadership examples among the Jews during their resistance inside the ghetto. Even though the Warsaw Ghetto uprising is crushed by the Germans, Jews in the Warsaw show a remarkable variety of innovative moral leadership skills. Steadily stripped of rights and dignity by the Germans, Jews did not have the opportunity or any means to mount an effective defense. Violence, both its terrible horrors and the randomness, is underscored and any Jew is very lucky to survive. So, what is ethical leadership? Partly, or largely, a result of circumstance and luck?

Places in the Heart (1984, 102m, DVD)

Director: Robert Benton

Cast: Sally Field	Ed Harris	Amy Madigan
Danny Glover	John Malkovich	Lindsay Crouse

Mrs. Edna Spalding, a farmer's widow (Sally Field) is left to provide for her two children during the Great Depression. A banker comes to her the day after her husband's funeral and tells her that she still owes on the farm and that a payment is due in a few months. Spalding also learns that she does not have enough in her bank account to make the payment. Edna Spalding is an example of an unlikely leader, a shy woman who is not very comfortable assuming a man's role. She finds it difficult to conduct banking, not even knowing how to write a check. But, she turns into an effective leader out of dire necessity. Edna is successful, first and foremost, because she treats all individuals with respect. She feeds her cotton pickers and accords them equal status, uncommon for most blacks during the 1930's. She listens to the advice of a black sharecropper, Moses (Danny Glover), and involves herself in community chores, by helping the cook and watch over the children. Moses overcomes his bitterness at being blind and physically disadvantaged because Spalding accepts him as normal, even stringing rope for him to get to the cotton fields so that he can help out. Edna leads people by example through her passion to succeed as well as being driven by her circumstances. By inspiring her followers' self-esteem, by encouraging them continually to keep working, even when her own fingers are bloody with cuts from picking cotton, Edna demonstrates that she is one of them and together they will succeed. So is –will the essence of ethical leadership? Or, is it mainly achieved by gaining the cooperative support from dedicated followers because they feel they are being treated fairly?

The Plague (1993, 105m, DVD)

Director: Luis Puenzo

Cast: William Hurt	Robert Duvall	Victoria Tennant
Raul Julia	Sandrine Bonnaire	Jean-Marc Barr

The Plague demonstrates how personal commitment serves as a basis for leadership. The central character, Doctor Rieux (William Hurt), becomes a leader when he commits to practice medicine while quarantined in a large city suffering a plague epidemic. This screen adaptation of Camus' great novel by the same title emphasizes Camus' existential idea that a person's actions are what define him; simply by volunteering to help with plague victims, he risks his own death from infection. –I'm a doctor. Disease is my natural enemy, even though –microbes and disease are normal. A leader motivated by existentialist belief seems inherently contradictory. Existentialist motivations tend to be lonely: make yourself into who you want in order to define your own meaning of life. However, do times of crisis in fact force people to decide who they are more than within times of ease? Dr. Rieux lives without external support of religion, or hope, or even close personal relationships. His purposefulness comes from being in a time and place of great need, and above all, from his own personal commitment to pursue

his professional calling of medicine. Possibly, *The Plague* remains the best study of the making of an existentialist leader?

Platoon (1986, 126m, DVD)

Director: Oliver Stone

Cast: Tom Berenger	William Dafoe	Kevin Dillon
Charlie Sheen	Forest Whitaker	Keith David

Platoon contrasts three combat leaders in Vietnam, two sergeants and their lieutenant. The lieutenant is both afraid of, yet respects Sergeant Barnes, who is tough, defiant, and experienced. The lieutenant is ineffective at controlling Barnes' excesses, including the murder of civilians. Sergeant Elias is equally tough, equally experienced, and kills more of the enemy during the movie than Barnes, but Elias is an angel compared to Barnes. Elias believes the U.S. will lose the war because – it's time someone kicked our ass, but he nonetheless fights bravely. A civil war breaks out within the platoon, in part because the lieutenant is not in charge. Both sergeants are leaders, each with their own followers, but one's purpose is to win by any means, whereas the other believes that the means must always be honorable. Neither survives. A question arises – how do you make sense of a world that has so little structure, rules, and laws, other than personal survival? Where life apparently possesses little significance and death becomes the only way to escape the stress? No guidance or direction is provided by superiors to new comers in Vietnam. Those veterans that actually do the fighting seem to have the least to gain if they survive. Like *Lord of the Flies*, *Platoon's* life's a compelling lesson about what happens in the absence of moral leadership. *Platoon* tells also an intellectually revealing, personal story about survival and sacrifice for questionable ends. The main character, played by Charlie Sheen, adjusts just enough to his environment in order to survive Vietnam, yet he comes out alive with little peace of mind (perhaps the director Oliver Stone's own story?). *Platoon* raises disturbing and profound issues about the basic purposes of leadership, ethical or otherwise.

The Player (1992, 123, DVD)

Director: Robert Altman

Cast: Tim Robbins	Whoopi Goldberg	Fred Ward
Peter Gallagher	Vincent D'Onofrio	Peter Gallagher

This film pictures the seamy side of the movie industry, where no one exhibits ethics or positive leadership. Power is gained through money and deceit. An anonymous writer (Tim Robbins), intent on getting even for having his idea turned down by a producer, is finally able to gain revenge. Through using of the dark-ways of Hollywood culture, he creates fear in the mind of the producer who eventually makes his movie. Money, reputation, and being able to enjoy both, or the fear of losing both, are powerful incentives (as well disincentives) for immoral behavior and base actions. Negative role

models are abundant throughout the film, thus offering significant lessons about what is NOT ethical leadership.

Pork Chop Hill (1959, 97m, DVD)

Director: Lewis Milestone

Cast: Gregory Peck	Rip Torn	Harry Guardino
George Peppard	Robert Blake	Martin Landau

Pork Chop Hill at points, seems like an anti-war movie by graphically depicting the brutality of the waning days of the Korean War through close-up shots of bloody hand-to-hand combat scenes. Lt. Joe Clemons (Gregory Peck) leads the fight up Pork Chop Hill in one of the Korean War's most bloody battles. While peace negotiations go on at Panmunjon, less than 100 miles from the Chinese-held ridge, Lt. Clemons' company must take this tactically unimportant hill in order to prove to the Chinese diplomats that the U.S. is serious about winning. The key leadership dilemma confronts Clemons whether carrying out orders to take Pork Chop Hill is a mere diplomatic gesture or a genuine necessity in which many men will die. He senses the futility of the fight yet does his patriotic duty and follows orders. After gruesome, hand-to-hand combat with the Chinese, the treaty is signed. While few of us face such a tough choice as Lt. Clemons to carry out his public duty while knowing his mission's futility, in lesser ways public officials everywhere, everyday confront making such choices over impossibly hard –no-win trade offs.

Presumed Innocence (1990, 124m, DVD)

Director: Alan J. Pakula

Cast: Harrison Ford	Brain Dennehy
Paul Winfield	Bonnie Bedelia
Greta Scacchi	Raul Julia

Justice is served – or not – in this film by the quality of ethical leadership found collectively in individuals under intense, on the job pressure, especially District Attorney Horgon who determines who will be prosecuted, when, and how. Also whether Judge Lyttle does his job with honesty and fairness. Sandy Stern, the defense attorney, seems well-grounded, level-headed, as well as morally ethical. By contrast, Judge Lyttle appears a smart, fair judge, but secretly has an affair with Carol Polhemus and takes bribes in certain cases. He becomes despondent when Polhemus breaks up with him and wants to give up, but is –sort of– rescued by others, including DA Horgon. The personal dimensions of informal leadership within the complex bureaucratic – legal system are highlighted, showing how its nasty flaws as well as its effective functioning turns on the ethical leadership of key participants.

Primary Colors (1998, 135m, DVD)

Director: Mike Nichols

Cast: John Travolta
Emma ThompsonBilly Bob Thornton
Kathy BatesMaura Tierney
Larry Hagman

In *Primary Colors*, a heretofore obscure Southern governor with more skeletons in his closet than imaginable, runs for President of the United States. A thinly veiled parody of Bill Clinton's 1992 Democratic primary campaign, the film, based on the eponymous novel, tells the amazing story of a candidate and campaign machine willing to do or say almost anything to achieve the presidency. Portrayed with witty humor by John Travolta, Governor Stanton emerges as a likeable antihero, despite cheating on his wife, lying and, perhaps engaging many worse behaviors. \-So and so (Kathy Bates), the political consultant who initially appears the least scrupulous member of *Primary Colors*' rogue gallery, fed-up with her candidate's moral gyrations takes measures to protect his image, yet commits suicide to extricate herself from a successful but ethically-stained campaign. Or is it murder? *Primary Colors* asks how far a determined political candidate will go to win public office and implies that, for Stanton at least, there is no boundary. Consequently, Bates turns out to be the -ethical hero, choosing the warrior's moral code of exit. Much like Ajax, she falls on the sword rather than suffer the life-long ignominy of transgressing moral values. This comic parody of a flawed character, who is elected U.S. President, contains uncanny predictions about what eventually happens in real life. Moral character matters, possibly it is the only thing that matters in order to achieve leadership greatness, at least in the long run.

Prime Suspect (1990, 240m, DVD)

Director: Chris Menaul

Cast: Helen Mirren Zoe Wannamaker
Tom Bell John Bowe
John Benfield Tom Wilkinson

This gritty black and white British 1990 PBS crime series focuses on the gripping murder investigation of a prostitute. The investigation is at first led by a senior male investigator in -good old boys style. When he suddenly dies of a heart attack, Jane Tennison (Helen Mirren), a Detective Chief Inspector, requests to be put in charge. She takes over the existing investigation team who openly dislikes and mistrusts her. Through hard work and determination she is able to solve the crime and win their support. These accomplishments, however, come about only through her determination to -buck the traditionally, male-dominated police profession. Although Mirren shows that female leadership is possible within an all-male law enforcement culture, the film underscores how it is difficult due to diverse cross-pressures on her. After considerable hard work in cracking the investigation, her achievements are merely accepted by her supervisor as -lucky . Especially well described here is the immense strain and sacrifices put on her personal life that this top law enforcement job requires. The uncompromising realism about the personal demands of doing her work competently makes the story one

of the best films to watch concerning contemporary women breaking into high-pressure mostly male, leadership roles.

Proof of Life (2000, 136m, DVD)

Director: Taylor Hackford

Cast: Russell Crowe	Pamela Reed
Meg Ryan	David Caruso
David Morse	Margo Martindale

An engineer (David Morse), hired to build a dam in a third world South American nation, feels at first he will do this impoverished South American country a service because a new dam would provide an important economic benefit to everyone. Terrorists kidnap him, however, and demand a ransom because they see him as a mere cog in a huge corporation building a pipeline over their countryside that would ultimately threaten their illegal drug empire. Each pursues a different agenda: the kidnapers want to preserve their way of life (an illicit business); Morse aims to build the dam that would aid poor people; while the corporation seeks to build a pipeline for profit. In the end the company abandons him in order to protect their business interests. In the meantime, a romance begins. The wife of the kidnapped victim (Meg Ryan) is smitten by the person she hired to rescue her husband (Russell Crowe), who, in turn, only wants the reward for finding her husband. So what is leadership? Is ethical leadership merely in the eye of the beholder? Or, in this case, motivated by the particular personal interests in the eye of the beholder?

Pulp Fiction (1994, 153m, DVD)

Director: Quentin Tarantino

Cast: John Travolta	Samuel L. Jackson
Uma Thurman	Tim Roth
Harvey Keitel	Amanda Plummer

The central ethical leadership dilemma is admittedly hard to find within this bloody film. At the outset Jules and Vincent barely escape being shot during a botched pick-up. Bullets are embedded in the wall all around Jules and Vincent when a gunman at short-range unloads on them. Jules sees the incident as a sign from God that he must quit his criminal life in favor of legitimate endeavors. By the end of the movie, Jules and Vincent are at a coffee shop that is being held up. When Jules pulls his gun on one of the robbers, instead he takes his own wallet out of the robbery bag and gives the robber \$1500 cash and leaves. Did Jules truly achieve an ethical breakthrough after leading an immoral life? If so, why?

The Quiet American (2002, 101m, DVD)

Director: Phillip Noyce

Cast: Michael Caine	Do Thi Hai Yen	Robert Stanton
Brendan Fraser	Rade Sherbedgia	Holmes Osborne

Set in Vietnam in 1955 and based on Graham Greene's novel, Pyle (Brendan Fraser) appears to be a naïve, young AID representative working for the United States, but he is actually an idealistic CIA operative fighting Communism and is actively supplying arms to anticommunist militia. Pyle documents a bloody terrorist attack on film to send to the U.S. as an example of Communist atrocities. However, the American backed anti-communist's militia actually staged the attack. Although killing innocent Vietnamese, Pyle ethically justifies his actions because he believes such anti-terrorism tactics are the only way effectively to stop the world-wide spread of Communism. Sacrificing a few innocent lives to fight Communism is a small price to pay in Pyle's view. Not only did the movie eerily predict U.S. involvement in Vietnam, its message is poignant today as America engages in other idealistic crusade to combat terrorism world-wide. As this story ably points up, ethical leadership may be blinded by its own idealism to pursue a lofty goal at any cost.

Rabbit-Proof Fence (2002)

Director: Phillip Noyce

Cast: Everlyn Sampi	Tianna Sansbury
Laura Monaghan	Myarn Lawford
Kenneth Branagh	David Gulpilil

Rabbit-Proof Fence is the story of three young, half-white, half-aborigine girls who are taken from their mother to an Australian re-education camp for children of mixed races. The government's goal a century ago was to limit the number of children born of mixed race and to educate them to serve white Australian families. The oldest girl, Molly, is determined to escape and return home, 1200 miles away. She is so resolute that she refuses to think otherwise, despite the immense distance of her travels, lack of food, lack of water, and unrelenting trackers on horseback trying to catch her and drag her back to the re-education camp. This fourteen year old shows traits of leadership that most adults never demonstrate. She leads her little sister and cousin back home, giving them advice about survival in the wilderness, and even carrying them when they no longer can walk. Her conviction to walk home 1200 miles as well as her capability to persuade her followers, who are tired and do not want to go further, are spectacular. Ironically her leadership qualities may never have been discovered if she was not snatched away by officials from her grandmother and mother. Defending her family and their way of life gave her the uncompromising will to fight. Mr. Neville (Anthony Hopkins), the public administrator in charge of the re-education of aborigines, shows undaunted persuasive skills to find resources to support his cause. He idealistically believes what he was doing is for the best for these mixed-race girls. Strikingly similar is

the moral certainty displayed by both Mr. Neville and Molly. Although it is clear from the film which moral cause is just.

Ran (1985, 160m, DVD)

Director: Akira Kurosawa

Cast: Tatsuya Nakada
Akira Terao

Ran, based upon Shakespeare's *King Lear*, highlights the succession problem of leadership. After consolidating his 16th century Japanese kingdom through fifty years of brutal conquest, a warlord cedes authority but not title to his eldest son as well as sharing his holdings with his other two sons. The youngest son openly criticizes his father's plan by arguing that his father trained them for fighting and so predictably fighting will continue among them. His effrontery angers the father who banishes his youngest son. Civil war ensues, initiated by the two older sons. The youngest turns out to be the most loyal, but all die in the end. As in *King Lear*, but set in feudal Japan, *Ran* raises numerous questions about leadership and ethics, such as: how can a leader hear truth when his ears are shut by anger? What's the meaning of -true loyalty? When someone confronts a leader, is that apparent disagreement necessarily treachery? If a leader is incapacitated yet still holds formal title while his designated successor has unclear authority, who is in-charge? Finally, how can a generation with conflicting values and purposes resolve complex power struggles effectively while involved in such critical political transitions?

Ray (2005, 153m, DVD)

Director: Taylor Hackford

Cast: Jamie Fox Kerry Washington
Regina King Clifton Powell

Ray is an excellent film to watch. Not only is the acting superb and the music fantastic, but it offers invaluable lessons about ethics and leadership. The film's recurring themes is never give up on yourself. The movie shows how the young Ray Charles Robinson dealt with the death of his brother at a young age, then copes with losing his sight at the age of seven. From his early stages of going blind, his mother is firm but fair with him. She told Ray that he would be a great man, but he must never think of himself as a cripple. The movie provides a vivid example of how leaders, in the case of an artistic leader, must assume personal accountability, and never engage in self-defeating, self-pity, while committed to pursuing what they love most, namely Ray's musical talent. The movie also provides several examples about why honesty and integrity must be salient traits of any leader. Ray unfortunately gets involved with drugs and develops an addiction which he weaves into a complicated series of lies that he keeps from his wife, while traveling on the road. She ultimately finds out about his affairs and the drugs. The turn-around point for Ray only occurs when he hits rock bottom and enters

a drug rehabilitation center. The movie shows how knowing yourself is the essence of leading, even in the artistic world of music.

The Recruit (2002, 115m, DVD)

Director: Roger Donaldson

Cast: Al Pacino	Gabriel Macht
Colin Ferrell	Karl Pruner
Bridget Moynahan	Eugene Lipinski

James Clayton (Ferrell), one of the smartest MIT graduates, is recruited for the CIA by Walter Burke (Pacino). Clayton quickly proves himself in training as one of the Agency's best candidates and falls for Layla (Moynahan), one of his fellow recruits. When Burke taps him to rat out a mole in the Agency, a cat and mouse game ensues where Clayton learns that nothing is as it seems. A good insight into the realities, of ethics and leadership within the spy game, but that obvious lesson is overstated again and again to the point of absurdity during this fast-paced, who-done-it.

Red Firecracker, Green Firecracker (1994, 117m, DVD)

Director: He Ping

Cast: Hing Jing	Gao Yang
Wu Gang	
Zhao Xiaorui	

Known her entire life only as Master, the sole remaining member of the Cai family must head a firecracker empire passed down from generation to generation – but always before given to the male heirs. Despite her title and perceived power, she is in reality expected to concede control to male deputies appointed by her father before his death. Bent on protecting the business from outsiders, the manager, Mr. Mann, tries to insure that Master remains isolated and never marries. His plan is thrown into disarray once an outsider, Qiu Bao, wins the affections of Master which threatens the comfortable status quo. The conflict between her respect for tradition and her love for Qiu Bao forces Master to assert her authority. She quickly realizes how ornamental her leadership is as well as how much she has invested – possibly inappropriately – in that role. When the reality of her situation becomes apparent, respect from people plus the love of Qiu Bao are lost. She has no choice but to continue as the paper leader, conceding control and influence to usurpers of her rightful position. Reality versus its appearance of ethical leadership is a useful lesson that can be learned from watching this film.

Remember the Titans (2000, 113m, DVD)

Director: Boaz Yakin

Cast: Denzel Washington
Will PattonWoody Harris
Ryan HurstDonald Faison
Ethan Suplee

Remember the Titans concentrates on two coaches, one black and the other white, who are forced to work together in order to earn league victory for their high school football team. This film, based on true events, emphasizes how ingrained, traditional values can be *re-shaped* to achieve a larger objective. The year is 1971 and Coach Bill Yoast (Woody Harris), with a 15-year winning record, has just been passed over for Head Coach in favor of Herman Boone (Denzel Washington), an Afro-American who is new to town. Race relations in America at this time are tense and become personal for the two men as they work out their differences in order to inspire the young ball players. Since both coaches and players have never played on multi-racial sports teams, race issues are woven throughout the movie (symbolizing in the microcosm what is occurring in broader American Society). As a strategy, both coaches draw out leadership potential particularly in two players, one black, and one white. Without a joining together, the team cannot hope to achieve success. The Coaches use a football camp during pre-season to introduce their players to each other's cultures and such forced feeding does indeed bring forward individual student talent. As the racial conflict heats up in the town, both coaches and team players become close friends. Before the season is over, however, the white quarterback is tragically crippled and this accident further cements team spirit and racial ties. Coaches and student leaders are shown as especially effective at building and maintaining open communications between races. In the end, this film emphasizes how teamwork makes all the difference for successful leadership. It can never be a solo performance.

Revenge (1990, 124m, DVD)

Director: Tony Scott

Cast: Kevin Costner
Anthony Quinn
Madeleine StoweSally Kirkland
Thomas Milian
Joe Santos

Revenge offers contrasting characters with leadership potential who for one reason or another never actualize their potential. Pilot Jay Cochran is a-sort-of a warrior leader who enjoys participation in a group that he once led, but he is someone who really does not know what he believes in nor stands for. However, Jay shows energy and potential ability to be a real leader if he could only find his own moral compass. Toby Mendez likes his formal position of power to lord it over others that he favors, as well as order others about to do as he wants. Nonetheless, he fails at attracting both Miryia, a woman who was put into a position that she did not choose but assumes anyway to make her life better and more fulfilling. As a woman in an unhappy marriage, she falls in love with someone else and suffers severe consequences. Why do some potential leaders never achieve their actual leadership roles? What prevents their growth? Or, is attaining

leadership always at a price, often at a very high personal price, that very few want to sacrifice for?

Rising Sun (1993, 129m, DVD)

Director: Philip Kaufman

Cast: Harvey Keitel
Wesley Snipes

Kevin Anderson
Sean Connery

Tia Carrere
Steve Buscemi

What happens when we: 1) blindly follow those who are in positions of power because of heredity or social structures? 2) possess few ethical values to live by or only live by them when it is opportune? 3) readily sell our –souls to others simply to gain of power and wealth? All of these character types populate *Rising Sun*, but none show much ethical leadership. They work for the Japanese corporation because they want social positions or money, but expect others to carry out the dirty work without caring to know its effects. Here Americans in various ways sell their souls to the Japanese Corporation only in order to acquire more power and wealth. Web Smith at first really tries to find out who he is and what he stands for within his stressful, chaotic business career. Taking a small bribe at one time in his life comes back to haunt him and limit his professional effectiveness when he later tries to do what is right. John Connors, very astute and politically savvy, avoids being –a leader because he is most happy to just do –his thing– when he feels like it and to ignore what is going on around him. This film demonstrates very different individuals with different ethic and moral values who primarily live for themselves and fail to grasp leadership opportunities that are repeatedly offered because of their flawed human natures. Thus, a negative lesson: is the foundation for exercising successful leadership forged only upon sound, moral character?

Road to Perdition (2002, 117min, DVD)

Director: Sam Mendez

Cast: Tom Hanks
Paul Newman
Jude Law

Jennifer Jason Leigh
Dylan Baker
Lian Aiken

Road to Perdition focuses on a fundamental, universal human bond between a father and his son. Michael Sullivan (Tom Hanks) is a hit man for crime boss John Rooney (Paul Newman) and becomes his surrogate son. After Sullivan's son discovers what his father does for a living, Rooney's biological son, Connor, (who is paranoid and wants to inherit his father's crime ring) decides to kill Michael. Conner mistakenly kills Sullivan's son, Peter, and his wife. This starts a cycle of retribution and vengeance by Sullivan with Michael along side. Sullivan believes that his son still has a chance to live a life more righteous and worthy than his, and so he protects his son, through often violent, vengeful means. The father pursues a better future for his son but at what price? Although killed in the end, Sullivan saves his child from the life that he led and even set a course

for improving his son's future. The pursuit of a higher purpose for others in the future certainly motivates many leaders. Though are 'higher' purposes frequently used to conceal lower purposes which turn out to be the real purposes behind the leader's motives? We need to recognize honestly our real commitments, else in the end their cost to attain them maybe far too high?

Robin Hood: Prince of Thieves (1990, 138m, DVD)

Director: Kevin Reynolds

Cast: Kevin Costner	Morgan Freeman
Mary Elizabeth Mastrantonio	Christian Slater
Sean Connery	Geraldine McEwan

Robin Hood (Kevin Costner) is depicted as the politically correct rebel with a cause. He is more of a thinker, not a doer, which hinders his potential to become a superior leader. His quiet thoughtfulness may not quite add up to leadership, since he does have a way of persuading the convicts of Sherwood Forest to rally with him against the evil Sheriff of Nottingham. As we know, Robin Hood with the aid of his band of thieves steals from the rich to give to the poor. Robin Hood's encouragement eventually inspires his followers to fight fiercely the Sheriff's men and the convicts faith in their leader Robin, help them win the battles. In the process, these self-proclaimed sinners turn into popular saints. So is ethical leadership in the end simply defined by worthiness of its cause? Do ends in fact justify means? Or, does a worthy cause create a leader, despite his obvious personal flaws?

Roger & Me (1989, 87m)

Director: Michael Moore

Cast: Roger Smith, CEO of GM as Roger
Michael Moore as Me

Roger & Me is a concept film about the GM plant closing in Flint, Michigan and makes a highly personal statement of its consequences by the Oscar-winning filmmaker, Michael Moore. In the mid-1980's GM announced plans to close eleven American plants in order to relocate much of its manufacturing operations to Mexico, where workers were paid only (at the time) \$0.70 per hour. The wage savings would pay for GM taking over other companies. In the US, 30,000 GM workers were laid off and the community hardest hit by the plant closures was Flint, Michigan, the birthplace of GM. From its start, GM and Flint prospered together. Even the United Auto Workers Union origins grew out of Flint. Comic tragedies unfold as Moore travels from Flint to Detroit and back in search of Roger Smith, the elusive CEO of GM. Moore, on a quest to convince Roger to visit Flint and explain the plant closures to the town, eventually does confront Roger Smith but to no avail. GM's official response: the firm simply does what it must to remain competitive in the world economy. The city government's actions in the wake of GM's departure are

utterly baffling, which started with hiring Robert Schuller, a televangelist from Orange County, California, was paid \$20,000 to bring a message of hope to laid-off workers and their families. Pat Boone, Anita Bryant, and Bob Eubanks also marched through Flint in a long parade of morale boosterism. In its most bizarre plan, the city dumped over \$130 million to convert Flint into a Midwestern tourist mecca. The main attraction: an Autoworld indoor theme park. When their \$130 million investment turned into a bankruptcy debacle within six months, Flint suffered the ultimate humiliation of being rated the worst place to live by Money Magazine due to its crime rate that was the highest in the country. Were other options considered by the city? Were other alternatives available? The film not only chronicles –what might have been, but Moore highlights how the collective leadership by GM and Flint belong to a new category of –most ineffective leadership .

Romero (1989, 105m)

Director: John Duigan

Cast: Raul Julia	Richard Jordan	Lucy Reina
Ana Alicia	Eddie Velez	Harold Gould

The ethical leadership theme of *Romero* emphasizes resistance to injustice. The setting is El Salvador in the late 1970's, a time of political unrest with violent reactions to agitators by a militaristic government. Oscar Romero, a scholar with poor health and mild manners, is appointed El Salvador Archbishop as a political compromise between the church and state. An unlikely person to make waves, at first he advises subversive priests to –keep to the center, watchfully. Yet, murders of priests and a growing number of missing persons drives him to political atavism by eloquently preaching, –liberation rooted in faith. Persistent in opposition to government abuses through his radio broadcasts and courageous symbolic acts, Romero becomes a popular accidental leader. Even as people close to him are killed, he presses for significant government reform until he too is murdered in 1980. The film powerfully depicts vividly the growth of a religious reform leader from one who began merely as –a caretaker appointee. As peace-maker with a deep faith in non-violence, he assumes a new leadership role: seeking human justice for all, for which Romero willingly sacrifices his life.

The Rookie (2002, 129m)

Director: John Lee Hancock

Cast: Dennis Quaid	August Jones
Rachel Griffiths	Royce D. Applegate
Beth Grant	Rick Gonzalez

This true-to-life story of a high school baseball coach in his mid-thirties follows Jim Morris, who became a major league pitcher. Jim Morris (Dennis Quaid) was a professional prospect out of high school. However, a shoulder injury prevented him from

going very far. Over a decade later, Morris restarts his baseball career due to encouragement from his high school team. The ethical leadership in this film involves Jim and his relationship with his high school ball players. Morris promises his baseball team that he would try out for the majors if they win the district championship. Both coach and players motivate each other and succeed beyond their wildest imaginations. This film not only portrays how to lead by example, but also how followers in turn can inspire a leader –to lead– by finding inner resources for personal development that were never realized. Or, in this case, potential talents that were long ago given up.

Run Silent, Run Deep (1958, 93m, DVD)

Director: Robert Wise

Cast: Jack Warden	Clark Gable	Brad Dexter
Don Rickles	Burt Lancaster	Mary LaRoche

In one of the best action-packed American films about World War II submariners, Commander Richardson (Clark Gable) portrays an autocratic captain of a U.S. Navy submarine crew during World War II. Clearly, his is the Weberian model –legal-rational authority, or leading top-down by his formal position. Gable’s character exercises tough leadership focused toward attainment of his goal, sinking as many enemy ships as possible with little regard for the needs of his crew. He gets results. Nevertheless, when incapacitated, his crew readily follows the commands of a more charismatic, humane XO (Lancaster). Possibly showing an enduring hunger for democratic, ethical leadership, even within the confines of a necessarily, disciplined environment of a navy sub?

The Salt of the Earth (1953, 94m, DVD)

Director: Herbert Biberman

Cast: Will Geer	Juan Chacon
David Sarvis	Mervin Williams
Rosaura Revueeltas	Virginia Jencks

Blacklisted for its supposed communist themes in the 1950’s, *The Salt of the Earth* is a fine film depicting various topics of dignity, equality and social justice. Its story centers around a mining family in New Mexico struggling to survive hand-to-mouth when the local mining union decides to strike. The men begin to picket but a court injunction soon prevents them continuing their protest. The wives then take up the cause. As their own power and status has been overlooked not only by the mining company but also by their own husbands, this women’s protest movement is at first seen as an amusing novelty, yet quickly is recognized as potent and significant. Even though they have no formal authority, they exercise informal authority by their convictions and by a talent for defusing several tense situations with humor. Strict Latino gender roles even begin to crumble and at times reverse as these women gain followers throughout the impoverished

community. At first wearing only dresses, they started to wear slacks with their hair slicked back symbolizing their own tough determination to win. *The Salt of the Earth* illustrates how ethical leadership can occur without formal authority in order to advance social justice and human dignity.

Sarafina (1992, 115m)

Director: Darrell James Roodt

Cast: Whoopi Goldberg	John Kani
Leleti Khumalo	Mbongeni Ngema
Miriam Mekeba	

Reporting on a true event that occurred in 1976, a South African teacher tries to instill pride in her students under an extremely repressive, cruel white Afrikaner regime. In the face of grave threats of violence, school children are forced to make adult decisions during a state of war. The story's climax is dramatic portrayal of slaughter and imprisonment of hundreds of South African children in the Soweto Ghetto. Ethical leadership questions focus upon a teacher torn between protecting children or giving them hope by fighting for their freedom yet without becoming inhumane like their oppressors. Impatience of youth and how youth perceive – truth in black and white, when the reality of events is much grayer are poignantly underscored by this insightful film.

Saving Private Ryan (1998, 178m, DVD)

Director: Steven Spielberg

Cast: Tom Hanks	Ted Danson
Edward Burns	Paul Giamatti
Vin Diesel	Tom Sizemore

In this exciting film Captain Miller (Tom Hanks), is an Army ranger who leads his men on the dangerous mission of finding an Airborne Army Private during an invasion, in World War II Europe. The Private has parachuted into France, but his plane was shot down so his location is unknown. In the opening scene Miller demonstrates remarkable leadership during a battle scene on a Normandy beach. His men are being viciously cut down by enemy machine-gun fire and Miller temporarily loses his orientation and hearing due to an explosion. The Captain forces himself to recover, regroups his men, and personally leads them in an assault on the Nazi forces that overwhelms the enemy in order to take control of their position. Ethical leadership's shown as leading by example. Miller stands at the front throughout the conflict and doesn't ask of his men to do that which he wouldn't do himself. He is quite willing to –take the big risk. Later in the film is a scene where a German prisoner is captured and the Captain's men want to execute him. Miller opposes this and there is violent verbal disagreement from two of his soldiers. The conflict escalates to the point of where his second in command, Sergeant Hill (Tom Sizemore), draws a gun and holds it to one of the soldier's head. Here

Miller shows quick-thinking psychological leadership in dissipating the conflict by revealing personal information of his past that the entire platoon has had a bet going on about for quite a while. Many times during the mission his men wanted to abort, but Miller's ethics refused to let him abandon this call to duty. Miller even told one of his men he could disappear and nothing would be said, but neither he or nor any one else ever did, and the captain continued as if nothing had been mentioned. Trust and respect is shown from his followership. Here leading by example while standing firm amidst a sea of troubles of internal conflict is underscored. Captain Miller's conduct and courage throughout this excellent film is beyond reproach and a classic example of ethical leadership applied successfully during wartime's extreme duress.

Scarface (1983, 170m, DVD)

Director: Brian DePalma

Cast: Al Pacino	Steven Bauer	Michelle Pfeiffer
Robert Leggia	Paul Shenar	Mary Elizabeth Mastrantonio

In *Scarface* an immigrant from Cuba wants become somebody in the United States. He figures out a way to succeed through crime. In parallels with the story of Al Capone, he finds that drugs are his route to get rich quick and powerful. The main character achieves dominance over rival drug lords by deceit, cunning, treachery, and murder. –One law to follow to keep out of trouble: do it first, do it yourself, and keep on doing it, is his prescription for survival as well as success. As the preeminent drug lord, he rules by fear and threat of violence, plus by killing off most of his adversaries. Brutality combined with ruthlessness were his characteristic trademarks. *Scarface* offers a good example of the very opposite of ethical leadership and responsible use of power. Here we witness how an evil character fills market niche by consolidating underworld drug operations in a large city in pursuit of power, wealth, and fame. As bad as *Scarface* may appear, does underworld leadership fundamentally differ from exercising it –above ground ? Or does it differ only by a matter of ethical degrees?

Schindler's List (1993, 185m ,DVD)

Director: Steven Spielberg

Cast: Liam Neeson	Ben Kingsley	Beatrice Macola
Ralph Fiennes	Caroline Goodall	Caroline Goodall

Schindler's List, based on a true story by Thomas Keneally, recounts how German war profiteer Oskar Schindler saved more than 1,100 Jews from Nazi concentration camps during World War II. Here leadership is exercised by three main characters factory owner Schindler (Liam Neeson), a Jewish accountant Stern (Ben Kingsley), who accepted Schindler's offer to manage the plant and, unknown to Schindler, calculating selected Jews as workers, and a cruel ruthless German prison commander, Goeth (Ralph Fiennes). Schindler does not begin this saga as a leader but rather sets out merely to profit

from the war by establishing an enamelware factory using cheap Jewish labor. After he discovered that his accountant was selecting Jews to work in the factory who would otherwise be sent to concentration camps, Schindler finessed and manipulated the German authorities so he continued to add Jewish workers. His wife said, without bitterness in 1973, that Oskar had done nothing astounding before the war and had been unexceptional since. Between 1939 and 1945 he met people – who summoned forth his deeper talents. Schindler turned into an effective ethical leader among the Jews because he had, and still has even after his death, committed followers, namely those factory workers who trusted him because he stood up to Nazi pressure and lied to keep his factory going. Oskar Schindler was a reluctant leader but one who grew into a leadership role due to circumstances – when his own greed motivated his –better nature to save lives. A pivotal scene demonstrated the start of Schindler’s transformation to leadership in which Stern (his accountant) ushers a one-armed worker into Schindler’s office to thank Schindler for saving him from the death camp. Schindler protests that he did not want to be regarded as anyone’s savior. Yet, this small incident led to changing his view of himself by becoming more and more committed to his –people. By the end he cared more for them more than for profit. Real questions persist: who was the real leader, Schindler or Stern? He who persuades? Or, he who is persuaded? And above all, what is it that sparks anyone, especially an unlikely person such as Schindler, into becoming an ethical leader?

Shadow Magic (2000, 115m, DVD)

Director: Ann Hu

Cast: Xia Yu Jared Harris Xing Yufei
 Liu Peiqi Lu Liping

Shadow Magic looks at leadership and ethics through the lens of technology and change. A young Chinese man, Lui Jing Lun, learns about the new technology of photography. When a foreigner shows up in his community with the –first moving pictures film, Liu is intrigued and decides to sign up as the foreigner’s partner to bring films to his people. Set in Beijing, China in 1902, which then was still quite isolated, steeped in tradition and closed to new technology, Liu introduces movies to his people but not without pitfalls and pain. In the process, Liu manages to become a leader in his community by embracing a new wondrous technology and by educating others in the benefits of this technology. Liu is a man with strong ethical and moral integrity. Torn by his desire to promote and profit from film-making, yet worried about upsetting the traditional underpinnings of Chinese society, Liu struggles between promoting progress as opposed to sustaining tradition. In the end he adeptly succeeds in finding a way to promote this new technology without losing traditional culture. *Shadow Magic* shows how ethics and leadership can complement each other ultimately to benefit the greater community, though not without internal struggles and with considerable personal costs paid by a leader.

Shawshank Redemption (1994, 142m, DVD)

Director: Frank Darabont

Cast: Tim Robbins	Morgan Freeman	Clancy Brown
Bob Gunton	Bill Sadler	James Whitmore

Andy Dufresne (Tim Robbins) is convicted wrongly of murdering his wife and her lover and sent to Shawshank Prison. His first two years are awful as he is repeatedly targeted by three violent homosexual prisoners, beaten, and raped. Finally, he is picked to re-roof the license plate factory where he overhears a guard complaining about high taxes on his inheritance. Andy offers to set up a fund so that the guard can keep the money without paying taxes if the guard will give beer to men working on the roof. The guard agrees and Andy increasingly makes powerful friends within the prison system as well as among the prisoners. The next time the three attack Andy he is almost killed, but the leader of the three spends a week in the hole where he is beaten by the guard that Andy helped. In fact the convict never walks again and Andy is left alone after that. He is transferred from laundry to the library where he provides free tax preparation services for the employees of the prison system. Andy also pesters the state for money for the library and finally obtains a \$500 yearly appropriation. Ultimately, Andy escapes and takes the money he has been hiding in sham accounts for the warden, while giving his story about prison corruption to the press as he heads to Mexico. Andy certainly shows remarkable leadership qualities in managing to survive the awful prison system and even reforming it for better, through his life of crime (which ironically does not start until he enters prison) is not entirely ethical. Do the ends justify the means? Certainly his letter writing campaign to get money for the prison library as well as helping inmates to earn their GED degrees display ethical leadership, but what about the rest of his actions? Did he seek prison reform or simply revenge? Or, can –bad motivations be forgiven if they lead to –good things happening at the end? If redemption occurs for others or for the leader himself ultimately?

Sommersby (1993, 113m, DVD)

Director: Jon Amiel

Cast: Richard Gere	Jodie Foster
Bill Pullman	William Windom
James Earl Jones	Clarice Taylor

Sommersby is about ethical leadership, with a little romance thrown in for good measure. During the Civil War Sommersby (Richard Gere) fights for the South to save his plantation and way of life. When he suddenly shows up one day unexpectedly at the end of the war, his reception is less than cordial from his neighbors and even from his family. The Sommersby that they knew was mean, self-centered, but he changed and they warmed up to him only slowly. By rebuilding his plantation and by introducing the community to new techniques of planting, cultivating, and harvesting tobacco (then the most prosperous cash crop), many begin to look to him for answers to their broader community problems. However, his wife (Jody Foster) knows that this man is not her

husband; the change in his personality is just too great to be believable. When she confronts him with about his real identity, he insists that he is indeed Sommersby. Even arrested for a murder that he did not commit, he still refuses to admit that he is not Sommersby and goes to the gallows knowing that his family and plantation recovered because of his work. Here ethical leadership occurs in a small rural town despite the death of its ethical leader, even never knowing for sure if he is a genuine hero or fake. So can ethical leadership occur no matter what the content of a character is? Or, at least, not knowing for certain what the real character may be?

Spartacus (1960, 196m, DVD)

Director: Stanley Kubrick

Cast: Kirk Douglas	Jean Simmons
Charles Laughton	John Gavin
Charles McGraw	Laurence Oliver
John Ireland	Woody Strode

A rebellious gladiator, Spartacus (Kirk Douglas), leads a crusade to free slaves against the military might of the Roman Empire. Spartacus, trained in the art of combat at Batiatus' Gladiator Academy, incites a slave revolt at first against a badly commanded Roman Legion. When Crixus is appointed head of Rome Army, he sets out to kill the revolutionaries. Spartacus' army eventually confronts Rome and is destroyed. He is crucified outside of the gates of Rome. Since he faced certain death from gladiatorial-sport killings as entertainment, he probably had little to lose by failure. However, the movie suggests when Spartacus ultimately died to advance the ideal of freedom, Spartacus and his followers were also manipulated to further Rome political ambitions. So was he actually a pawn within a power game? Was Spartacus' leadership merely accidental, whereby another's real political goals were advanced? The right person in the wrong time and place? Spartacus gained popular support from the ideals he pursued to unify the downtrodden by possessing the necessary military knowledge and skills to lead men. In an era prior to non-violent strategies of Ghandi and Martin Luther King, was his the only way to rally many to the cause? While overcome by vastly superior numbers, did he embodied the qualities of a charismatic revolutionary leader? Does Spartacus belong alongside of Christ or Lenin? Or, in reality was he a combination of both?

Spy Game (2001, 126m, DVD)

Director: Tony Scott

Cast: Robert Redford	Marionne Jean-Baptiste
Brad Pitt	Charlotte Rampling
Catherine McCormick	Stephen Diltone

On his last day working as a CIA agent, Nathan Muir (Robert Redford) learns that this protégé, Tom Bishop (Brad Pitt) is in a Chinese prison. Being held on espionage charges, Pitt will be executed within 24 hours. Over the years Muir played –the spy game and sums that the CIA may not be acting on behalf of Bishop’s best interest. Even as an agency committee interrogates Muir about Bishop, he is figuring out how to free Pitt by using CIA resources. Flashbacks establish the long career relationship between the two men from their first meeting during the Vietnam War when Muir recruited Bishop, Bishop’s training on an early mission in Berlin, as well as during an important operation in Beirut. Muir must decide whether to rescue his friend or take the easy way out by turning in his credentials and retiring without public protest. Finally, he decides to use his life savings to pay off some Chinese officials who turn off power plant enabling clandestine forces to rescue Pitt and his girlfriend from Su Chou Prison. Throughout this movie the CIA is cast as a stereotypical bureaucratic organization, manipulative, cold-hearted, and pathological. In the end, Muir beats them at their own game. The plot may be overdrawn with hapless CIA agents confronting a cruel spy system, yet the film holds viewers’ attention as an action-packed thriller, at times revealing the not-so-nice sides of bureaucracy in –the spy game, plus the value of personal commitment to –doing the right thing.

The Spy Who Came in From the Cold (1965, 112m)

Director: Martin Ritt

Cast: Richard Burton
Oskar Werner

Claire Bloom
Bernard Lee

Peter Van Eyck
Sam Wanamaker

A starkly realistic story of espionage and counter-espionage during the cold war in which the line delineating the good guys and the bad guys blurs. A British spy is tasked to appear to defect so that he can turn into a counterspy. When he is taken behind enemy lines, his job is to incriminate a communist spy in order to protect another counter spy’s credibility. Although the scheme works, the apparent defector is killed as he attempts to cross the wall into West Germany. The plot tends to be tedious and so it is difficult to develop any affinity for the characters, even though the British protagonist (Richard Burton) makes a notable but unsuccessful effort to protect an innocent woman (Claire Bloom) whom he befriends. At the end the ethical message remains unclear, perhaps an accurate look at jobs such as intelligence, where war/peace and life/death issues cloud ethical standards? Or in some fields, like the spy-game, can there ever really be any clear-cut good guy vs. bad guy leaders?

Stacking (1988, 95m)

Director: Marin Rosen

Cast: Christine Lahti
Frederic Forrest
Megan Follows

Jacqueline Brooks
Irene Daily
Jason Gedrick

Stacking is a simple yet, delightful tale about a young girl who learns how the adults around her are not in control of their lives. Carol's father is an alcoholic, making a living, just barely, by farming. He drinks excessively and ends up in an accident. Initially, the doctors are unsure whether he would ever regain the use of an arm. Carol's mother works at a restaurant and is unable to deal with the possibility of losing their farm. Eventually she runs off with another man. Carol asks a friend of the family to fix the stacker to stack the hay before it is ruined in order to save the farm. As she takes initiative and does not lose hope, she learns to rely on her own strength because she recognizes that it is up to her to hold on to the family farm. By taking responsibility for becoming a leader, she succeeds, which is a good reminder that leadership does not necessarily need adults. Youth can – and do – rise to the challenge to lead from time to time. Here Carol reversed the roles and led adults by assuming responsibility as her father and her father's friend effectively became her followers. So, is leadership open to anyone who is willing to assume responsibility?

Stand and Deliver (1988, 105m, DVD)

Director: Ramon Martinez

Cast: Edward James Olmos
Lou Diamond Phillips
Rosana DeSoto

Andy Garcia
Will Gotay
Ingrid Oliu

Most teachers are leaders, though not many lead like Jaime Escalante (Edward Jones Olmos). Escalante sought to transform kids from a tough Los Angeles barrio into some of the best math students in the country. *Stand and Deliver* is the story of the first class of eighteen youths he taught from basic arithmetic to advanced calculus in two years. The motivational method he applies mixes bullying, coaxing, cajoling, and outright harsh demands. Escalante is successful because he is capable of challenging students to believe in their own potential abilities. He shows them that they are just as smart as others and that through education their future can become better. Equally important he inspires hard work by his high expectations. A motivational classic for educators, the film elicits gut-level, positive reactions while forcing us to think about possibilities for ethical leadership in unusual places. Escalante's leadership is focused, unrelenting to the point that Escalante suffers a heart attack right before the big exam. While stressing the vital importance of challenging the students to reach their highest potential, also it emphasizes the personal costs, even near physical death that this sort of high-intensity leadership demands.

Star Wars (1977, 121m, DVD)

Director: George Lucas

Cast: Mark Hamill	Peter Cushing
Harrison Ford	Alec Guinness
Carrie Fisher	Anthony Daniels

Star Wars is the classic, mythic –knight’s tale, containing numerous lessons about ethical leadership. Luke Skywalker (Hamill) and Han Solo (Ford) embark on a journey to save Princess Leia (Fisher) who has been taken prisoner by Darth Vader and the Evil Empire. Hamill and Ford confront many challenges along their mythic journey while attempting to rescue Fisher. When they make contact with Fisher and save her, they must fight the Empire which is planning to destroy the rebels. The development of ethical leadership in *Star Wars* is obvious from the beginning: Can Hamill develop into a confident leader for the rebels and destroy the Death Star? Of course! Hamill has been training to be a Jedi Knight ever since his parents were killed by the Empire and learned to use The Force to become an expert warrior under the tutoring of Obi Wan Kenobi (Alec Guinness). Ultimately, Hamill uses The Force with skills to defend against the Evil Empire. By taking risks in order to destroy the Death Star, he begins developing into a superb leader. Mentoring and risk-taking are thus important ethical leadership themes found throughout this impressive first of the three part *Star Wars* epic.

Star Wars:

The Empire Strikes Back (1980, DVD)

Director: George Lucas

Cast: Mark Hamill	Peter Cushing
Harrison Ford	Alec Guinness
Carrie Fisher	Anthony Daniels

In this second episode of the *Star Wars Trilogy*, Luke Skywalker is training as a Jedi Knight and faces two major ethical dilemmas. The first, when he leaves training against the advice of his mentors, Yoda and Obi Wan Kenobi to face Darth Vader, Luke must weigh his obligation to continue his apprenticeship against that of saving his friends who are in immediate danger. Skywalker decides to rescue his friends, but it is revealed suddenly that Darth Vader is his father whom Luke had previously been told was killed when he was a child. Second, Luke must decide whether or not to join his father. Skywalker chooses to stay with the Rebellion in order to fight his father and the Evil Empire. Offered the chance for instant power, he turns down that enticing bargain in order to polish his leadership skills and build his confidence in order to battle the Empire. Though not until the third *Star Wars* movie, do we see Luke Skywalker fully develop into a mature ethical leader. Does this theme suggest that the path to –true knighthood never is easy but requires long apprenticeship, hard work, as well as successfully surmounting a series of challenging obstacles? It can only be earned the old fashioned way, i.e., the hard way!

Star Wars:**Return of the Jedi (1983, 133m, DVD)**

Director: George Lucas

Cast: Mark Hamill	Peter Cushing
Harrison Ford	Alec Guinness
Carrie Fisher	Anthony Daniels

Return of the Jedi is the final installment in the Star Wars Trilogy. Here Luke Skywalker confronts Darth Vader and the Emperor for the last battles. Luke Skywalker is fully aware of his past now, yet still sees his father as somebody who retains good inside. So he refuses to fight his father, even when attacked by the Emperor. Darth Vader who in the previous movies was portrayed as an evil cyborg reveals personal emotions by ending up destroying the Emperor in order to save his son, thereby turning out to be a tragic heroic figure. That ending leads to the question: can one heroic act at death erase evil in ones' character? The movie implies Vader's death at the end indeed redeemed himself by destroying the Emperor in order to save his son. Is change possible within personal conduct? Perhaps we can all grow into ethical leadership – even after living a not-so-good-life when our deepest emotions of love are tapped?

Startup.com (2001, 107m, DVD)

Director: Jehan Noujaim and Chris Hegedus

Cast: Kaleil Izasa Tuzman
Tom Henry

GovWorks.com, a web startup company, soared to dizzying heights during the so-called –new economy dot.com bubble (characterized by tech heavy stock portfolios in the late 1990s), yet most of these highly speculative firms failed just as fast in the –dot.com bust of 2000-2002. Amazingly the principals (Kaleil Izasa Tuzman and Tom Henry) allow filmmakers virtually unlimited access to record their rapid rise and fall (probably construed as a further sign of personal vanity). At the beginning of the film, Tuzman, a cofounder of the business, is also the CEO and displays charismatic leadership traits –someone who can work employees into a frenzy at company rallies, yet can sit down one-on-one with an individual offering such new age advice like, –Take a step outside yourself. I know it's not really your style, but make an extra special effort to give warm fuzzes. Along the way, his personal style increasingly reveals itself as merely a means to achieve a selfish end: he unceremoniously fires one of the original partners, badgering him into accepting a settlement, as well as callously dumps his girlfriend, Dora (who feels quite attracted to him). As the business unravels, a real ethical leadership dilemma presents itself: when Kaleil feels that his close friend and talented co-worker, Tom, is not doing an adequate job and sacks him (in writing, no less) without feeling. This incident yields two different points of view: either (1) Kaleil wants a convenient scapegoat in his friend, or (2) believes he is genuinely doing what's best for the company. The first presents a real problem in so far as Kaleil is essentially abrogating his responsibility for the failure of the business at the expense of what the audience is led to

believe is long-time deeply, cherished, friendship. Is this film just about the failings of one high tech firm in the late 1990's, or does it more broadly speak volumes about an entire yuppie generation's ethical leadership values?

Strange Days (1995, 122m, DVD)

Director: Kathryn Bigelow

Cast: Ralph Fiennes	Tom Sizemore
Angela Bassett	Michael Wincott
Juliette Lewis	Brigitte Bakke

This science fiction thriller takes place on the eve of the new millennium (2000) in Los Angeles. Lenny, an ex-cop, peddles the drug of the future-electronically stored experiences. This device invented by the government to entrap drug dealers backfires when it hits the black market. By wearing the wire anyone can record one's memories, emotions, and physical sensations. The recording of 'playback' allows one to relive past experiences and experience them as well, so a person can feel the thrill of a liquor store hold up with all the adrenalin rush but without the risk. The experience is addictive and frequent users can undergo paranoia, so the government makes the device illegal. The plot of the movie is complex and intricate with each of the main characters exhibiting contrasting styles of leadership. Lenny is the tenderhearted ex-cop who sells 'playback' as well as uses it himself. Struggling to get over his loss of former girlfriend, Faith, he uses playback to relive the relationship. Lenny sees himself as ... your priest, shrink, the Santa Clause of the soul. He genuinely wants to help people and works diligently at convincing himself he is helping, not hurting himself or others. Lenny states at one point that -I don't deal in snuff (death). I've got ethics. Gant is a villain who applies Machiavellian tactics to manage his club, musical acts, and relationships with his performers. He possesses focus, purpose, and ruthlessness to execute of his aims. At one point he describes his paranoia as -reality on a finer scale. Jericho is a rapper and motivational speaker, a leader of the black community, who openly criticizes the L.A. Police Department. The tension between the black community and the primarily white police department is on-going. Jericho puts a new twist on Martin Luther King's -I Have A Dream speech. When he states that white society never allowed him to have a dream and his life is a nightmare. The police execute Jericho and it is recorded on the -playback device. As the plot unfolds, Lenny despises the police chief but trusts him as an ethical man. When police chief acquires the tape, he bravely enters a melee and arrests officers who killed Jericho stating to Macy that he hates the -playback. She tells Lenny, -Memories are meant to fade. They're designed like that for a reason. Her leadership abilities are grounded in a strong ethical framework but her choice also rests on a utilitarian calculation. With an incriminating tape, she effectively achieves justice without instigating more violence. In speaking to Lenny, Macy says, -I can't tell you what to do with the tape, and I care for you very much... but if you don't do what is right.. I won't be there for you anymore. I mean it. This film is worth the watching just to compare and contrast its wide variety of leadership styles.

The Sweet Hereafter (1996, 110m, DVD)

Director: Atom Egoyan

Cast: Ian Holm	Tom McCamus
Sarah Polley	Arsinee Khanjian
Maury Chaykin	Gabrielle Rose

After their children die in a school bus accident, parents in a small, northern town must decide whether or not to follow the advice of an ambulance-chasing lawyer to seek retribution in court. As their grief turns to anger and greed, many parents decide to file lawsuits against the school district and the bus manufacturer. Most parents see litigation as means to quick wealth. Only one paralyzed survivor (Sarah Polley) and one parent object to the town's greed. When she is called to the stand during preliminary hearings, Polley believes the town has lost its character and moral values, but as the only living witness to the events that led up to the accident, her testimony will decide the success (or failure) of the lawsuit. Although she lies under oath, her testimony rebuilds the town. Polley convinces herself therefore lying can be ethical in order to achieve for the greater good. Yet, can evil actions do no harm? Do lies also return to haunt those who tell them in often unknown, destructive ways? Will ultimately liars individually pay a BIG price?

Tailor of Panama (2001, 109m, DVD)

Director: John Boorman

Cast: Pierce Brosnan	Geoffrey Rush	Catherine McCormack
Jamie Lee Curtis	Brenden Gleeson	Leonor Varela

A British Intelligence Officer is sent to Panama City after the U.S. relinquishes control of the canal to Panama. Andrew Osgod (Pierce Brosnan) is banished to Panama because of unmentioned sexual peccadilloes during a recent assignment in Spain. Osgod recruits a local tailor (Geoffrey Rush) who is a British-transplant to help spy for him. The tailor has contacts throughout the city by way of his business. Yet he is heavily in debt and so well-motivated by the desire for financial gain. Leadership and ethical issues inside intelligence operations are posed throughout this film, namely should intelligence operations be governed by the same ethical codes as other units of government? Should a spy not be bound by any code other than loyalty to country? Is the line crossed in this film when a fictional plot is made up that a silent coup will take place soon in Panama? Motivated by money, the tailor betrays the government and its agents for profit. However, are his methods, although probably distasteful in most circles, only consistent with common intelligence gathering methods necessary for a nation's survival? Rush in the end realizes he most likely will lose his family as well as his own reputation. He, like the other characters, is caught at in the midst of multiple, questionable motives. Yet, when the stakes are so high, why do some gamble everything if the odds are stacked against winning? Ultimately, is this movie a fine study of how individuals caught up in the web of intrigue calculate uncertain risks vs. rewards?

TAPS (1981, 118m, DVD)

Director: Harold Becker

Cast: George C. Scott	Sean Penn
Tim Hutton	Ronny Cox
Tom Cruise	Brendan Ward

George C. Scott plays the revered commandant of a private military high school who announces the school is being closed down in a year. This decision devastates both the Commandant and his students. Scott's heart attack early in the film forces Tim Hutton, the senior cadet who worships him, to try to prevent the school's closure by seizing the school using military force. The movie illustrates interesting leadership styles. George C. Scott's character is the traditional military hero figure, loved and feared by all who revere military tradition, and above all, honor as the noblest trait. To die in an honorable battle Scott sees as the highest military virtue. As Scott laments – military leaders are dinosaurs in today's society because no one cares about the values that the military ethic instills in men. By contrast, Hutton leads students by example through demanding loyalty and obedience from followers. Other cadets respect him, and thus earns their firm support. The movie shows the complex dynamics of military obedience. While he tries to emulate his mentor's values and revered standards, Hutton becomes so obsessed with the cause that turns him into a zealot. To die in a just cause is what he believes makes a true military man, yet he forgets sound judgment and professional responsibility are also vital. Hutton rapidly transforms himself after one of the boys is accidentally shot. When he realizes serving a follower's needs, not just your own needs, is more important, he ends the siege. Here is look at how mentoring for leadership can go astray even when its aims, though sincere and honest, are wrongheaded.

The Three Musketeers (1993, 105m, DVD)

Director: Stephen Herek

Cast: Charlie Sheen	Keifer Sutherland
Chris O'Donnell	Oliver Pratt
Tim Curry	Rebecca DeMornay

Cardinal Richelieu in *The Three Musketeers* is the epitome of how Niccolo Machiavelli would describe *The Prince*; namely perceived as virtuous while in fact exercising real power by cunning and intrigue behind the throne. As the 17th century French religious leader, the Cardinal exercises absolute authority over the military, nobility, and common citizens. So by challenging his authority, the honorable Musketeers take on a formidable, corrupt political leader who has God on his side as well as the mighty French State. When confronting a religious leader who is both corrupt as well as powerful, what happens? First, any individual who challenges the church is condemned as a morale outcast, as evident during this movie. Second, most people prefer to believe that their religious leaders are ethical, and overlook church corruption – also vividly witnessed throughout this film. Thus, the three Musketeers must show courage and valor, not to mention swordsmanship and political cunning, to defeat the Cardinal and put

rightful power back in the hands of the King. Good wins out in the end because of the remarkable skills of three Musketeers. Yet, is this story realistic or merely –over-the-top Hollywood drama?

Things to Come (1936, 92m, DVD)

Director: William Cameron Menzies

Cast: Raymond Massey	Ann Todd
Edward Chapman	Edward Chapman
Ralph Richardson	Maurice Braddell

A century of life in Everytown, starting in 1936 and ending in 2036, is witness to war, death, and the brave new world of space exploration. The key theme of this futuristic film is the notion that war inhibits scientific progress. As John Cabal prophetically notes early in the movie, –If we don't end war, war will end us. Although some, like Cabal's friend, Pippa Passworthy, believe that war is a stimulant to progress; the pending war, for Cabal, is something that will stunt progress. When it does come, it lasts for decades and mankind is essentially thrown back to the Middle Ages. With tribal warlords (like The Boss of Everytown) of various different fiefdoms dragging out the war, refusing to lose (even after a civilization is in ruins). For leaders like the boss, winning the war (even a 36 year old war) is the only thing that counts. Strategy is fair game; including using poisonous gas to kill innocent women and children, and Cabal finally uses science to put an end to the madness. In forming –Wings Over the World (an international consortium dedicated to using science to end war), Cabal believes that science will create – a new life for mankind in the new reign of science. However, individuals are no longer important, or as he says, –No man is indispensable. With the end of the war at hand, an Everytown resident tells Cabal –I'm yours to command. Cabal tells him –Not me. No more bosses. For Cabal, demagogic leadership is what got civilization into the mess to begin with and replacing it by another (even the enlightened demagoguery of –Wings Over the World) will only start mankind down the wrong path again. Science is given free reign and soon a new utopian world springs up where there is no disease and, most importantly, no war. But the human element is conspicuously missing. A backlash ensues over the plan to launch two citizens into space and by 2036 Everytown rebels against –progress. A possible leadership theme implicit throughout this film may be that a –brotherhood of efficiency promising technological progress is unrealistic – even dangerous. Leadership needs humanity to work hand in hand with science in order to ensure progress remains ethical. Above all, beware of –pie-in-the-sky utopianism .

Thirteen Days (2000, 145m, DVD)

Director: Roger Donaldson

Cast: Kevin Costner	Bruce Greenwood	Lucinda Jenney
Steven Culp	Dylan Baker	Michael Fairman

Thirteen Days focuses the Cuban Missile Crisis during October 1962, especially the decision-making processes between President Kennedy (Greenwood) and his top advisors in order to avert possible nuclear war with the Soviet Union. On the heels of the failed Bay of Pigs, Greenwood wants to look strong and recover from his image of weakness and failure after the recent Bay of Pigs disaster. The question posed in *Thirteen Days* is how can Greenwood prevent nuclear disaster through sound international security decision-making processes? Greenwood relies heavily on his brother Robert Kennedy (Culp) and his trusted Special Assistant Kenneth O'Donnell (Costner). Greenwood challenges everyone to formulate a successful response to Russians putting missiles miles from U.S. shores yet prevent a nuclear exchange. He often questions why to numerous ideas, data, and intelligence given to him. Greenwood's ability to keep everyone informed, focused, and directed (with close assistance from key staff) on the task at hand is especially instructive. Attempting to gather as much information in order to make solid decisions, demonstrates enduring lessons how carefully-crafted, decision-making processes, based on good intelligence and communications, averts nuclear war. Here is a superb practical case study of high-level ethical leadership that worked ultimately to insure world peace.

Titus (1999, 162m, DVD)

Director: Julie Taymor

Cast: Anthony Hopkins	Jonathan Rys Meyers
Jessica Lange	Laura Frasier
Alan Cumming	Geraldine McEwan

The film opens with the Roman army victorious in their war against the Gauls. As is customary, Titus, The Roman General, offers up to his gods the greatest war prisoners for a human sacrifice. The crown prince of the Gauls is chosen, and, as his mother, Queen Tamara begs for mercy, he is sacrificed, disemboweled, and burned. Tamora swears revenge. Next the brilliant war general, Titus makes a string of bad decisions. The fortunes of the Andronicus decline when the newly crowned Emperor of Rome looks favorably on the prisoner Tamora and chose her as his Empress. From her newly untouchable perch, she begins to kill, rape, and plunder the Andronicus family. Even though Titus is weary of war and bloodshed, he fights to save what remains of his family. As a study of ethics and leadership in the face of retribution, Titus, the professional soldier, wants to retire, forget the past, and ignore his enemies. Tamora is a metaphor for all foes that Titus made during his career as an expert, ruthless killer. The Machiavellian lesson seems to be that once you live a life like his, you cannot afford to retire – ever. Someone wronged, countless years ago, may suddenly return out of the woodwork to destroy you. If you make enemies, especially powerful ones, never lay

down your guard. However, Titus takes the high road and perishes alongside the object of his hatred. This great Roman general ends up as a pitiful old man, matched in death with his nemesis every bit his equal in predatory appetite. The film's lesson: it is hard to transform yourself into a peace-loving soul if you've spent your life doing otherwise. In fact, it is awfully dangerous to do so!

To Hell and Back (1955, 106m)

Director: Jesse Hibbs

Cast: Audie Murphy	Jack Kelly
Marshall Thompson	Denver Pyle
Charles Drake	David Janssen

Audie Murphy, the most decorated soldier of World War II, plays himself in this big-screen version of his autobiography. Murphy, after his father left home, quit high school to support his mother and siblings. An outstanding marksman, he hunted to provide for his family. Murphy's mother dies and his siblings are placed in foster care by the state. Convinced that by volunteering for the Army he could pay for the return of his brothers and sisters, Murphy enlists. Promoted early in his army career because of his marksmanship and self-confidence, he saves the lives of his platoon by putting his own life in jeopardy repeatedly. Thus the question is posed – was Murphy's leadership a situational accident? In war he truly demonstrated great courage and was awarded the Nation's highest decoration for valor, The Medal of Honor. Yet after the War ended, Murphy returned to lead an undistinguished civilian life. Was Murphy's personal courage and self-sacrifice simply a product of wartime motivated by his immediate financial desire to aid his family? Was his Army platoon merely an extended family for which he continually risked his life to save? Is leadership situational or is it common everywhere throughout a leader's life?

To Kill a Mockingbird (1962, 129m, DVD)

Director: Robert Mulligan

Cast: Gregory Peck	Brock Peters
Robert Duvall	Mary Badham
Phillip Alford	Frank Overton

Attorney Atticus Finch (Gregory Peck) defends a black man, Tom, in the Deep South, who is accused of raping a white woman. The alleged victim's claim is disputed by the accused. Tom says she tried to seduce him. The victim's father comes upon the scene and, being a southern racist, reacts by beating his daughter and accusing the black man of the crime. Although Finch presents a compelling case to the all-white jury, the jury convicts Tom and he is killed trying to escape jail. A story within the story tells of a recluse neighbor, Boo Radley. Although never hurting anyone, the mentally challenged

Boo frightens the children by just being different. The rape victim's father then tries to hurt Finch's children but the children are saved by Boo. Yet when rescuing the children, Boo kills the perpetrator with a butter knife. Sheriff Tate decides rather than press charges against another innocent man, he says that the man died accidentally falling on a knife. Ethical leadership is shown vividly in the courtroom scenes, yet unfortunately prejudice is depicted here as easier to follow by juries than the letter of the law. Finch and his family exhibit special courage in the face of racism, hate, prejudice, and injustice. Once again, a few with backbone can make a difference.

Traffic (2000, 147m, DVD)

Director: Stephen Soderbergh

Cast: Michael Douglass
Tomas Milian

Erika Christensen
Benecio del Toro

Catherine Zeta-Jones
Dennis Quaid

Numerous ethical dilemmas confront America's drug czar (Michael Douglas) as he heads the United States' war on drugs. Not only must he deal with illegal drug traffic from other countries, but, an even more personal battle ensues within his very own home when he finds out his own daughter is drug addicted. Many plots and sub-plots weave throughout this fascinating movie, all presenting complicated ethical issues, such as how far Helena, a devoted wife and PTA mother, who becomes a shrewd businesswoman, can protect her family, its lifestyle in face of her daughter's addiction and her husband's public role. Perhaps the best part contrasts two different leaders in the war on drugs; the Drug Enforcement Agency (DEA) Director and a police agent in Mexico, by showing their difficult, convoluted ethical leadership styles within the law enforcement world. People shift their positions constantly, betrayal dominates in this shady world, and risk is high for anyone involved. The DEA head ultimately gives up, yet the police agent who had no leadership role at first, ultimately develops into a strong ethical leader – an interesting irony of role reversal due to immense pressures facing those who work in a complicated world within various ethical shades of grey.

Training Day (2001, 122m, DVD)

Director: Antoine Fuqua

Cast: Denzel Washington
Scott Glenn

Ethan Hawke
Tom Berenger

Harris Yulin
Raymond T. Barry

The film centers on the interaction between rookie detective Jake Hoyt (Ethan Hawke) and Alonzo Harris (Denzel Washington). This is Hoyt's first day on the job and Harris is teaching him the ways of being an undercover cop. Harris is a cop that uses unconventional methods, ostensibly to fight crime. As Hoyt looks on in disbelief, Harris spends the first part of the movie taking drugs from buyers (which he subsequently urges Hoyt to use), stealing money from street people, and faking a search warrant to gain entry into a house where he can steal both drugs and money. He justifies this

criminal behavior by telling Hoyt that –To protect the sheep, you have to catch the wolf. And it takes a wolf to catch the wolf. This ends-justifies-the-means mentality is bolstered by the fact that, according to Harris, –Judges have handed out over 15,000 man years of incarceration based on my investigations. But it turns out to be a weak cover for what is simply greed and corruption. After he kills his –friend Roger (played by Scott Glenn) and takes his money, he tells Jake that –Roger sold dope to little kids. The world is a better off without him. Yet, after Jake buys into Harris' story, he discovers that Harris did not do those things to only –catch the wolf, but rather because he had a price on his head. Little more than a thief with a badge, he fulfills his pretended role as a protector of citizens by simply lining his own pockets. In one scene, an officer in the narcotics unit says to Hawke that he (Hawke) –didn't sleep through ethics in the academy when Hawke refused to steal money. When looking for ethical leadership in *Training Day*, the key issue is, should Hawke follow Washington in his corrupt, unethical methods of enforcing the law (street justice), or develop himself as an informal leader, tell the truth, and report him to the narcotics unit for their misconduct? Throughout the movie, Hoyt grows into an ethical leader as he struggles with doing the right thing. In the end, Hoyt confronts Harris, they fight and Hoyt shoots Harris. Clearly, the student outgrew his mentor's unethical leadership training.

Tucker: A Man and His Dream (1988, 130m)

Director: Francis Ford Coppola

Cast: Jeff Bridges Martin Landau
 Joan Allen Lloyd Bridges
 Dean Stockwell

A true story of automotive inventor, dreamer, and visionary, Preston Tucker (Jeff Bridges), recounts his remarkable struggles in the immediate post-World War II era to design and build a car of the future. The big three auto makers felt threatened so they go to extremes to put him out of business. Tucker is portrayed a family man, very energetic, an idealistic innovator, with dreams of producing a car which is safe and efficient for Americans in the 1940's. So he puts together a team to build a prototype and then sells dealerships to finance and market his new futuristic auto. The demand for the vehicle is strong and Tucker starts production by using an old federal government owned factory which he purchases. He first fends off the larger auto manufacturing companies but eventually succumbs to their dirty legal tactics. Acquitted of a fake fraud charge, Tucker was forced to end production after turning out only fifty automobiles. His visionary leadership set the stage for decades later car safety requirements including safety glass and seat belts. Tucker ultimately forced other auto manufacturers to improve auto reliability, safety and efficiency, – but the film underscores well the high personal price anyone pays for being a visionary leader too far ahead of their times.

Twelve Angry Men (1957, 95m, DVD)

Director: Sidney Lumet

Cast: Henry Fonda	Lee J. Cobb	Jack Klugman
Ed Begley, Sr.	E.G. Marshall	Hume Cronyn

One of the great classic ethical leadership films opens with Henry Fonda as the sole holdout member of a jury deciding the fate of a youth accused of stabbing his father. His eleven counterparts are quick to assume that the boy is guilty, given the fact that he was placed in reform school at age 15 and is the product of a broken home. More importantly, however, he is a *minority* (one or –them). M em bers of the –guilty cam p naturally attempt to win Fonda over by pointing out the preponderance of physical and circumstantial evidence favoring their –preferred verdict. However, through the application of ruthless logic and various fascinating strategies, Fonda’s shows how infallible both memory and perception actually are. Fonda destroys key elements of the prosecution’s argum ent. M ost of the jurors initially so ready to convict the boy and recommend a sentence of death defect to Fonda’s position. The early defectors, as they soften one by one, are chastised by the holdouts. One in justifying his growing doubt defends him self, saying, –I’m not loyal to one side or the other; I’m just asking about questions. Weak physical, circumstantial evidence is more easily overcome than deeply held prejudice. For this reason, towards the end of the film, Lee J. Cobb trades places with Fonda, assuming the role of the sole holdout based on the intensity of his racial prejudice (Cobb is accidentally and poignantly won over by the end). For these jurors, Fonda included, it would have been easy to dispatch their civic responsibility quickly by heeding either their deeply embedded stereotypes or an ostensibly plausible prosecutorial argument. Nonetheless, as the film concludes, the jurors are as comfortable with their –not guilty verdict (or, at least, the logic of reasonable doubt). *Twelve Angry Men* is an excellent study of informal, small group leadership. The initial jury vote is 11 to 1 in favor of a guilty verdict. The single dissenter uses persuasive techniques that invoke debate and fact-finding by asking probing questions, and by providing contradictory facts, to provoke reasonable doubt. He continues to build the not-guilty coalition by questioning each juror, one-by-one, regarding the basis for their position as well as offering evidence most likely to sway each one. In the end, the film’s lesson is clear: one person can make a difference whether or not justice will prevail.

Twelve O’Clock High (1949, 132m, DVD)

Director: Henry King

Cast: Gregory Peck	Hugh Marlowe
Dean Jagger	Paul Stewart
Gary Merrill	Miland Mitchell

Gregory Peck gives an excellent performance as the Eighth Air Force Group Commander in England who is assigned to rebuild a bomber group’s morale. His bomber group is especially important to the Allied Forces in Europe as they must demonstrate that daylight-bombing raids over Germany can be effective. Peck’s decisive

leadership is contrasted to his predecessor. The first commander of the group was well-liked, yet did not administer the necessary military discipline. The former commander allowed the group to operate in a lax manner. When the commander begins to develop psychological problems due to the stress of losing so many men, on missions, he is replaced by Peck. The new General demands discipline. Uniforms are to be worn according to Air Force Standards and guards require identification. The bomber group begins to operate more as an efficient military unit. The commander stands by his tough discipline and leads by example. He flies bombers himself, heading key in the lead plane. At first the crews are unhappy with the new commander and many ask for transfers, yet eventually his men are won over and show unflinching loyalty. *Twelve O'Clock High* is ultimately about – how does a leader get the maximum effort from a group? And what might that effort cost? To answer these questions, two leadership styles are contrasted. The first displayed deep concern for his troops but failed to enforce discipline and training resulting in high losses during combat. By contrast, Peck exercises concern for his charges by enforcing discipline and training. Performance improves and casualties decline, although the men dislike initially their new commander. The film points out how leadership is often exercised with great inner conflict and stress – and it can be a lonely job. Yet, it also vividly underscores why at times discipline must be enforced in order to achieve the greater good, often at the cost of being –a nice guy to everyone.

25th Hour (2002, 135m, DVD)

Director: Spike Lee

Cast: Edward Norton

Phillip Seymour Hoffman

Brain Cox

Barry Pepper

Rosario Dawson

Anna Paquin

25th Hour explores ethics and a little leadership within one person, Monty (Edward Norton). An ex-drug dealer gets busted on the day that he is ready to give up his past life. Left with 24 hours before a jail sentence, Monty explores his life and the choices that he has made in post 9/11 New York City. While *25th Hour* may be little short in the leadership department, the film does do a fair job with ethics. The main character is a drug dealer. As a society, we see drug dealers as the bottom of the barrel – i.e., individuals devoid of ethics who do not fit neatly into the layers of –proper professional conduct. Monty, however, displays ethical standards. He rescued his dog from certain death and abuse and sold drugs in order to get thugs off his father's back and to help his father keep his pub. He is a loyal son with a strong work ethic. Without addictions, he treats his girlfriend with respect and is considerate of friends and family. Except for his profession, Monty is a model citizen. Ethical ambiguity thus abounds. Monty's last 24 hours of freedom are spent reassessing of his life. He makes no attempt to escape and in fact has his father drive him to prison so that he can serve his sentence. Monty, who is simply by his profession a public pariah continues to behave within the moral standards and ethical codes of conduct that conventional society dictates, particularly highlighting that public ethics and private ethics never fit neatly together, or not at all.

U-571 (2000, 116m, DVD)

Director: Jonathon Mastow

Cast: Matthew McConaughey	Jon Bon Jovi
Bill Paxton	David Keith
Harvey Keitel	Dave Power

Based on a true story, this film chronicles the high drama of capturing the German –enigma – the enemy’s World War II decoding device. Yet, also it tries to answer the age-old leadership question: Are leaders born or made? As the plot unfolds, the film lets the viewer believe that leaders can be *made*, given appropriate technical expertise and the right situation. The mission is incredibly dangerous and brings together two leaders: Captain Daggert (Paxton) and Executive Officer (XO) Andy Tyler (McConaughey). They are chosen to retrieve this device from a crippled Nazi sub by posing as Nazi rescuers. Early on, XO Tyler loses the opportunity to have his –own ship , learning to his dismay that his own Captain recommended against it. When Tyler confronts Daggart, the Captain asks Tyler if he, the XO, could order men to save a ship in order to serve a larger purpose, but this action –was sure to kill some of those men. After the XO hesitates, the Captain says a leader must be ready to –make snap decisions with im perfect information and –without pause . Tyler is angry and reflective, but not for long. Soon, with the Captain dead, he takes command. The XO then shows himself as a leader as he leaves men alive to die in the water in order to take the stricken Nazi sub. When questioned by the crew on his plan to survive, McConaughey says aloud that he does not know what to do to survive and Keitel (his token enlisted man) quickly pulls McConaughey aside to tell him some crucial leadership advice, namely, never allow the troops to believe that you don’t have a plan – they are looking to the XO for leadership and a way to survive. Ultimately, such advice develops the XO into a respected leader and he builds support by working together with the crew. In the process, McConaughey learns the painful truth about wartime command: lives of individual subordinates are at times in order to save the entire crew and a captain must decide this choice without hesitation, or at least, appear to know what to do.

The Unforgiven (1992, 127m, DVD)

Director: Clint Eastwood

Cast: Gene Hackman	Frances Fisher
Clint Eastwood	Richard Harris
Morgan Freeman	Jaimz Woovett

Here is an example of what happens when leadership goes beyond legal constraints. Will (Clint Eastwood) abandons his children and sets out in pursuit of a bounty. Although Will says he is going back to his old ways of drinking and violence only because he is just trying to make a better living for his kids, Will ends up killing a man with a bounty on his head. Having avenged what happened to the prostitute (ironically a woman of high moral character), he ends up doing exactly what he professes he did not want, namely to murder someone. Will struggles with this moral issue of

killing again. However, when Will's best friend, Ned, is killed by Little Bill, Will instantly goes on a murder rampage and reverts back to his old habits. Interestingly, there is a parallel moral issue taking place in the movie with –the kid (the son) who wants to murder every man in sight. Yet, once he sees his Dad, he wants nothing more to do with lawless crime and gives up his gun, saying, –I would rather be blind than a killer. This film contains a significant leadership lesson: by acting solo beyond the law and beyond the morality, do ends justify means, especially when ends/means are blurred? Can ethical leadership exist without legal and moral norms, in the long run?

The Untouchables (1987, 119m, DVD)

Director: Brian DePalma

Cast: Kevin Costner

Charles Martin-Smith

Sean Connery

Andy Garcia

Robert DeNiro

Patricia Clarkson

Set during Prohibition in the 1920's, Treasury Agent Elliot Ness (Kevin Costner) faces serious professional dilemmas: Who can be trusted and how far should he cross the line of legality in order to capture the most wanted gangster of the era, Al Capone? Ness feels his moral code should drive his ambition to snare gangster Al Capone on prohibition violations since Capone has caused so much crime in Chicago. As Ness tries to make his first big case, he faces another dilemma: Capone's people are getting word of Ness' efforts and use the information to frustrate and humiliate him. After initial failure, a chance meeting with Officer Malone who relates stories of people hurt directly by Capone's gang-land activities (e.g., the mother of a little girl killed from their bomb) musters him to pull together a trusted team in order –to deal with the flow of illegal liquor and the violence it creates. Ness is an outsider to Chicago, but he ingeniously uses connections to spy on Capone and learns one interesting bit of information: Capone doesn't file tax returns. Tie Capone to the money, one team member advises, and –you'll get him for tax evasion. Through the tax code, Capone is finally jailed. However, Ness compromises his own morals in the process. First, he throws a Capone soldier off a roof and then lies to a judge that this judge's name appears on Capone's payoff list. Consequently, the judge accedes to Ness' request to switch the jury to another court where Capone is convicted. Ness got –his man, but the cost seems high. Ness sums up the answer: –I have broken every law that I swore to uphold. I have become what I beheld and I am content that I have done right. So when faced with moral conflict, Ness selects immediate pragmatic results as a measure –for bottom-line success. In the line of duty does pressure to perform prevent carefully calculating ethical choices over whether ends justify means? Or, must we simply follow our gut reactions?

Vera Drake (2004, 125m, DVD)

Director: Mike Leigh

Cast: Imelda Staunton	Richard Graham
Eddie Marsan	Anna Keaveney
Alex Kelly	Daniel Mays

What is the appropriate punishment for an illegal act committed with the best intentions and no personal gain? Vera Drake is a humble domestic worker in 1950 London who assists in abortions for no pay, out of compassion for women put in difficult situations. When one young woman nearly dies from an infection, Drake goes to prison. Here are several ethical dilemmas depicted; one woman from a wealthy family is able to get a doctor to perform a more sanitary, professional procedure; the woman who sets up Drake's appointments is taking money, but not telling her (and is not charged); other women who performed abortions for money that ended in deaths and were repeat offenders had lesser or no sentences imposed similar to Drake's. An excellent film raising numerous ethical questions, but was Drake a leader or simply someone who performed deeds of charity and kindness?

The Verdict (1982, 129m, DVD)

Director: Sidney Lumet

Cast: Paul Newman	Charlotte Rampling
Jack Warden	James Mason
Milo O'Shea	Lindsay Crouse

The Verdict recounts failure and resurrection of a lawyer Frank Galvin (Paul Newman). When Frank discovers that the partners of his law firm betrayed him, he not only loses everything, but becomes an alcoholic with virtually no interest in his work. Fate hands him a case by which he can make a lot of money using questionable ethical rules. However, when Frank visits the comatose victim of the case, his own unexpected sense of morality awakens. He assumes a leadership role but must cope with tremendous pressures from the victim's family, co-workers, judge, and particularly by his own self-doubt. However, Frank's own faith and tenacity wins the case and the door reopens for him to return to the law. Perhaps the lesson here is finding a cause that rekindles a belief in an inner strength to assume new ethical leadership roles?

The Wackiest Ship in the Army (1960, 99m)

Director: Richard Murphy

Cast: Jack Lemmon	Chips Rafferty
Ricky Nelson	Tom Tully
John Lund	Joby Baker

A Naval Officer (Jack Lemmon) is assigned to command a less-than-up-to-standard ship, *The Echo*, during World War II. The ship's crew consists of rag-tag misfits when he takes charge. The second officer (Ricky Nelson) possesses little knowledge of seamanship, but greatly admires his new commander. Little by little the new captain earns respect and support from his crew because he is willing to give them a second chance, as well as necessary skills, plus some positive strokes. The ship finally sets to sea as a well-functioning unit. Transformational leadership is displayed as new team relationships bond from the captain's his imaginative strategies to prepare *The Echo* to sail to New Zealand. Certainly not the best film on ethical leadership, but *The Wackiest Ship in the Army* wraps up nicely several lessons on the subject by using entertaining comedy and good humor.

Wag the Dog (1997, 97m, DVD)

Director: Barry Levinson

Cast: Dustin Hoffman	Willie Nelson
Robert DeNiro	Dennis Leary
Anne Heche	
Woody Harrelson	

With less than two weeks to go until Election Day, an incumbent U.S. President is accused of sexual impropriety with a minor girl scout *in the oval office*. The media latch onto the story. Although their man is well ahead in the polls, both the White House and campaign staff cannot risk the possibility that this October Surprise could cost them all their jobs. Winifred Ames (Anne Heche), a key logistical aide to the President, immediately calls Conrad Brean (Robert DeNiro), a political damage-control specialist, known in the business as Mr. Fix-it. Brean's track record is perfect, but he demands utmost discretion and total secrecy from his clients plus anyone else he enlists in his spin-doctoring enterprises. Brean immediately invents an imaginary crisis in Albania, requiring military intervention with the President's round-the-clock attention, reasoning that if you change the story, (you) change the (new s) lead. Needing Hollywood-quality film for the media to run on television and plausible sound bites, Brean consults Stanley Motss (Dustin Hoffman), a big-time movie producer. Motss is eager to help, as he puts it, for the story to tell, although he too is quickly sworn to secrecy. Before long, citizens across the country are displaying flags, singing a new ballad (custom-produced by Motss and distributed to radio stations coast-to-coast) as well as worrying about the fate of a wounded G.I. captured behind enemy lines (imaginary, of course). To embellish the media decoy, Brean even invents a non-existent secret B-3 bomber that could be deployed if necessary. The President holds his lead, thus permitting the damage-control team to reduce war tensions, and by a comical series of blunders, Sergeant Willie Schumann (the allegedly captured soldier) is presented to a grieving but patriotic nation as the Albanian war's only dead hero with the full pomp of a military funeral. Unfortunately for Motss, he cannot resist the urge to take credit for manufacturing this Albanian crisis and so must be neutralized before he goes public. In politics where perception is reality, Motss' vanity to take credit for this production (he never won an

Academy Award, after all) may be inexcusable so, in a sense, his demise is not only politically imperative, but even seen as *ethical*. Brean and Ames stress – more than once – the premium importance of stealth and secrecy, since Motss would, in effect, expose the ruse. In the real world of politics and media, *Wag the Dog* serves up a biting commentary on how the –political game is played today. The needs of an informed public, not to mention, the nation's priorities, appear to be way down the list of –these pros priorities. Ultimately, one wonders: does this fictional film copy reality or is reality merely following fiction? It is hard to know the difference after seeing this delightfully entertaining movie.

Wall Street (1987, 124m)

Director: Oliver Stone

Cast: Michael Douglas	Daryl Hannah
Martin Sheen	Sean Young
James Spader	Saul Rubinek
James Karen	

Gordon Gekko (Michael Douglas) paces relentlessly behind the desk in his skyscraper office, lighting cigarettes, checking stock prices on computers, and yelling buy and sell orders into a speakerphone. He owns everything he possibly could want, but to him they are all just additional entries on his personal winning scoreboard. A small-time, young broker at another large Wall Street firm, Bud Fox sees Gekko as his hero and wants to sell Gekko some stock in order to gain entrance into his –select circle as well as to be like him. Repeatedly calling Gekko's office for an appointment with no luck, on the sixteenth day he goes to Gekko with Havana cigars as a birthday present. Finally, Fox sees his hero whom he aims to impress by offering him an inside tip from his father who is a union leader about some –hot stock. Gekko makes money on the deal and opens an account with Fox. When Gekko asks him for more information, Fox protests that this new action would be illegal. Yet, Gekko knows Fox wants to become a big trader and so Fox takes the chance, seeing possibilities for quick wealth. Eventually Fox double crosses Gekko by becoming an informant for the government. *Wall Street* is about the drive for wealth and power in a system that says greed is good. The ruthless and the quickest rise to the top and become the –de facto leaders within this nasty Darwinian jungle. Here ethics are ignored altogether. So in the end is the lesson: power without ethics does corrupt, and corrupts absolutely?

The War Room (1993, 95m, DVD)

Director: Chris Hegedius and D.A. Pennebaker

The War Room is a documentary focusing on Bill Clinton's 1992 campaign for President, particularly the work of George Stephanopolous and James Carville as the key behind-the-scenes campaign managers. Clinton only appears during a few moments, but

these two strategists are everywhere. They motivate group of campaign workers to pursue a common goal, namely to elect Bill Clinton President. Leadership is depicted as making split-second decisions, setting clear agendas, determined dedication to the mission, and how these –spin doctors love their work! The tears at the end are not those of actors playing for the camera, but reflect joy of real people who won. This film exemplifies how to run an effective political campaign of an unknown underdog, who is at first given little chance of unseating an incumbent President. It displays remarkable realism about the nitty-gritty practicalities of inventive leadership under pressure. Rarely are –the ends questioned, which also demonstrates some of the –dark sides of devoted –followership who are blinded by its idealism.

Watership Down (1978, 92m, DVD)

Director: Martin Rosen

Voices by: Zero Mostel John Hurt
 Richard Briers Ralph Richardson

Watership Down is an animated film about the plight of imprisoned rabbits but also reflects an allegory about the human struggle for individual rights and freedom. From the warnings of the clairvoyant Fivel, Bigwig and Hazel lead a small group of runaway rabbits to establish a utopian warren where all rabbits will be treated equally. During their search for a location, they run across several other warrens with various styles of ethical leadership from religious zealots to totalitarian regimes. The ethical and leadership issues of the film depicts how the leaders of the various warrens treat their members. For example, at the religious warren, rabbits were often snared. The members viewed this as simply the individual's fate and did nothing to assist their members to free themselves. In the totalitarian warren, on the other hand, the fate of its members is dictated by an established, unquestioned caste system. This kid's animated film, ably demonstrates how ideas matter, especially for shaping ethical leadership within entire communities.

West Side Story (1961, 151m, DVD)

Director: Robert Wise

Cast: Natalie Wood Richard Beymer
 Russ Tamblyn George Chakiris
 Rita Moreno

West Side Story, one of the great American Broadway Musicals, surprisingly offers an enjoyable study of ethical leadership. Leadership themes involve primarily Bernardo and Riff, as leaders of the Jets and the Sharks, gangs formed to supply common needs and goals of followers. At one point Ruff says to Tony, –Without a gang you're an orphan. With a gang, you walk in twos, threes, and fours. The Jets also joke around about having nowhere else to go. The gang is their family and within this family Riff and

Bernardo are definitely the patriarchs. By nodding their heads slightly in one direction, the rest follow. Most of the dissent comes from the women, particularly Anita, but her ideas as well as those of Maria are ignored. The other men in the gangs rarely make any suggestions. With little communication from below, gang leadership is from the top-down, basically unquestioned, as well as one-sided – from the leaders to the rest. Neither Bernardo nor Riff exhibit negotiating skills, the desire to understand other cultures or the ability to hear criticism, which eventually lead to both their deaths. *West Side Story* conveys some insightful portraits of authoritarian leadership, its wants, and all.

We Were Soldiers (2002, 137m, DVD)

Director: Randall Wallace

Cast: Mel Gibson	Greg Kinnear
Madeleine Stowe	Chris Klein
Sam Elliott	Barry Pepper

Lt. Col. Hal Moore (Mel Gibson) leads a Calvary division into one of the bloodiest, most difficult battles in Vietnam during 1965. Moore is a natural leader who prepares his men for war by saying, –I will leave no man behind... dead or alive – we will all come home together. He earns their loyalty by stressing they fight as family and will take care of each other regardless of differences in race, religion, or anything else that might divide them – because all they can count on in the battle field is each other. Leading an inexperienced company into battle, Moore exercises superb leadership capabilities by demonstrating a calm, courageous, even-handed, positive attitude. In the end after many of his men die, he does not forgive himself for the fact that so many were killed while he is still alive. However, by staying alive Moore in fact saved others and true to his word, he did account for all his men. None remain on the battlefield. Moore, the last to leave, best reflects the warrior code of duty, honor, and country.

White Squall (1995, 127m, DVD)

Director: Ridley Scott

Cast: Jeff Bridges	Caroline Goodall	Jeremy Sisto
John Savage	Scott Wolfe	Jason Marsden

White squall is a true story of high school students in 1960 who elected to spend their senior year aboard a sailing ship, The Albatross. Cruising the Caribbean, students learn sailing skills, self-reliance, teamwork, leadership as well as English, biology and other academics. The boys grow together as a team in order to accomplish tasks and the skipper (Jeff Bridges) challenges each of the boys to achieve their best by inspiring and encouraging them to work together and trust one another. Where one is weak, the others pitch in to help. A boy, not exceptionally smart, is caught cheating and two others agree to tutor him so that they all can succeed. Their motto is, –As we go one, we go all. However, when the ship sails into a storm, the –White Squall, a wall of water turns the

ship on its side and sinks it. Three boys and the Skipper's wife drown and a court hearing after the accident is convened to revoke the Skipper's sailing license. The hearing reveals that the boy at the helm did not listen to the Skipper's orders during the storm as he believed them to be wrong, so he assumes responsibility for the accident. Then, the Skipper pleads in court that he was the responsible Skipper. Next all of the crew rally to his defense in order to shoulder common responsibility for the fatal accident. Though viewers are left with questions: while the Skipper is a good leader and mentor why didn't he take the helm of the Albatross when the White Squall approached. Why did he let an inexperienced boy remain at the helm? Was this a serious (indeed fatal) lapse of professional judgment by the skipper? So – As we go one, we go all, is okay – up to a point. The captain is ultimately in charge.

Winter Light (1962, 80m)

Director: Ingmar Bergman

Cast: Gunnar Bjornstrand
Ingrid Thulin

Max Von Sydow
Gunnel Lindblom

Alan Edwal
Ingrid Thulin

This superbly acted Bergman film centers on the loss faith of Lutheran Minister, Father Thomas Ericsson (Gunnar Bjornstrand) who discovers that God is silent since his wife's death. Viewing himself no longer effective to minister to his congregation, Ericsson considers stepping down. Persson (Gunnel Lindblom) goes to him looking for solace and reassurance about hidden worries of nuclear war. Instead, the Minister unleashes all his anger toward God for being silent. Persson immediately leaves and shoots himself in the head, yet the suicide does not seem to shake Ericsson. Next he becomes involved with a woman whom he does not really love and continues the affair despite his apparent outward dislike for her. The movie ends where it began, God is silent. Ericsson conducts Mass and gives Holy Communion, despite his inability to believe, lead, or comfort his congregation. Thus when a leader loses faith, can he retain a genuine leadership role? Without belief, does he simply go through empty motions?

Witness to the Mob (1998)

Director: Thaddeus O'Sullivan

Cast: Nicholas Turturro
Tom Sizemore
Debi Mazar

This movie portrays the real-life, brutal, mob-style morality of the Gotti crime family. Ritually mob leaders profess ultimate fraternity to one another and the highest loyalty is to their families, but their standards of ethics in this film seem to hold only so long as everything goes well. When greed and desire for power consume them, mob morality falls apart quickly. Sammy – The Bull, a main figure, is someone feared by rising to family leadership assumes and power quickly. Although without ethics, Sammy

believes strongly in the traditional mob loyalty codes. In the end crime however, bosses have no loyalty and so Sammy will do anything to preserve himself. Sammy ultimately turns state's evidence against his boss, Mafia Leader John Gotti, when Gotti attempts to sacrifice Sammy for his own survival. So as Machiavelli would predict, tyrannical leadership easily can turn into phony leadership by those without allegiance. Thus a key lesson is selfish opportunists never lead for long. Their followers will not follow someone only out for themselves, giving nothing in return.

The Wizard of Oz (1939, 101m, DVD)

Director: Victor Fliming

Cast: Judy Garland	Bert Lahr
Jack Haley	Roy Bolger
Frank Morgan	Margaret Haley

While Dorothy worries that Miss Gulch wants to take Toto away, her problems really start after her Kansas home is swept up by a tornado and lands in Oz. Leading a rag-tag group, Tinman, Strawman, and the Cowardly Lion, not by choice but chance, Dorothy is sure she can be helped by the Great Wizard of Oz– if only they can find him! While the group does not know what may lie ahead, they conquer evil and overcome numerous obstacles in the quest to find the Wizard. Simply seen at first as a young, flighty girl, Dorothy's drive, passion, inventiveness, and ability to get people to work together for their common survival transforms her into an exceptional leader. Along their journey the wicked witch plays –down and dirty by casting –evil spells and the Wizard, of course, turns out to be a mere charlatan who behind a curtain makes up the grand illusions of Oz. Through seeing the lengths that they went through, he changes his mind and helps Dorothy get back home to Kansas. So is the ethical leadership moral of this classic children's tale – our strength to lead is found right inside us and really we need not look anywhere else?

The Year of Living Dangerously (1983, 115m, DVD)

Director: Peter Weir

Cast: Mel Gibson	Michael Murphy
Sigourney Weaver	Bill Kerr
Linda Hunt	Noel Ferrier

The Year of Living Dangerously captures the ethical leadership quandaries within dictator-led, emerging nation by emphasizing often brutal inequity between those in power who –have and those who have little or nothing. Set in East Asia in the 1950's/1960's, the story follows a radio broadcast journalist (Mel Gibson), his sometimes-Svengali mentor (Linda Hunt), and his love interest, a U.S. State Department-employee (Sigourney Weaver). Sukarno, the Indonesian Military Dictator, rules his country with an iron fist by security forces who think nothing of throwing a protestor out

a high-rise window for the minor crime of putting up a banner stating simply: –Sukarno – Feed Y our People. His forces also hold random roadside machine gun executions of would-be revolutionaries. The corrupt dictatorship of Sukarno consumes Gibson’s mentor and friend. When he arrives too late to stop his friend from being thrown out of the high-rise hotel window for unfurling the ‘treasonous’ banner in protest, Gibson only can watch his friend die with a smile of accomplishment on his face. Gibson confronts his own ethic crisis when he confirms through Weaver that a large shipment of arms is being smuggled into the country. She tells him he cannot use the information as a journalist; she is only telling him as a warning to flee the country. Another weaker source confirms this as a fact, so he broadcasts the information anyway and the revolution fails due to his broadcast. A poignant lesson of this film may be that a nagging guilt can become a very strong incentive to act, though not always ending with the best results. Thus, is guilt a powerful spur to lead (or inaction), but one we always should remain cautious of its potential?

Y Tu Mama También (2001, 105m, DVD)

Director: Alfonso Cuarón

Cast: Maribel Verdu

Gael García Bernal

Diego Luna

Two teenage boys and an older, attractive married woman are brought together by common wander-lust, amorous desires to leave their home in Mexico City, and urge to travel to a fictional beach paradise on a summer road fling. During the long car trip their personalities clash and much is revealed about their inner conflicts and individual desires. The older married woman becomes sexually involved with the two boys and both boys even experience homoerotic desires for each other. The moral values of society are challenged (mainly that a married woman should not cheat on her husband and whether or not homosexuality is wrong). The director does a good job in bringing out the characters’ inner demons on a car trip. However, once they return to their hometown again, they are in the grips of society, their –real life that asks them to develop into mature young men based on what they learned on the road. While little leadership is evident in the film, it does say a lot about personal growth, the necessity for actual experience in order to mature, as well as how societal values shape what is or is not considered –ethical.

Zulu Dawn (1979, 121m)

Director: Douglas Hickox

Cast: Burt Lancaster

Peter O’Tooley

Bob Haskins

Simon Ward

John Mills

Anna Calder-Marshall

Zulu Dawn vividly describes incompetent leadership along with its disastrous results. The setting is in 1879 British-occupied Natal, South Africa. The Pretoria government is offended that the Zulu King continues tribal customs of killing his subjects who commit offenses without a formal British-style trial. Their indignance hinders their cultural understanding and that moral indignation is compounded by the arrogance of British officers convinced of the superiority of their rifles against spears. They discount their own intelligence reports, and so the British General in command fails to listen to an experienced junior officer due to jealousy, distrust, and arrogant pride. The General's only fear is that the Zulu would avoid engagement and so the overconfident British split their forces at Isandhlwana, in Zululand. Once engaged, they further throttle their ability to respond by adhering to –by the book rules and procedures of –proper wartime conduct. By contrast, strength and inspiration are demonstrated by the Zulu King Cetshwayo. The Zulu responded with inferior weapons but with fierce passion to defend their homeland and are clever at providing misleading intelligence. In the end, British troops are needlessly massacred. Cetshwayo's leadership, in contrast to the British General's overconfident incompetence, ultimately led to political repercussions in England by causing Disraeli to lose the Prime Ministership. This story contains ample lessons about what not to do as an ethical leader, or rather how to look stupid while pretending to be far superior to the –primitive enemy. Another film worthy of a title, –Dumb, Dumber, Dumbest Leadership (and its consequences)?

Index by Subject

In Teaching

Au Revoir Les Enfants
Bowling for Columbine
Dead Poets Society
Lean on Me
Life as A House
Men of Honor
Mr. Holland's Opus
Stand and Deliver
Taps

In Politics

A League of Their Own
All the Kings Men
Becket
Bob Roberts
Bowling for Columbine
The Candidate
Chinatown
City Hall
The Contender
Dave
Enemy of the State
Gangs of New York
Hotel Rwanda
JFK
The Last Emperor
The Lion in Winter
A Man For All Seasons
Mr. Smith Goes to Washington
Nixon
Primary Colors
The American President
Thirteen Days
The War Room
Wag the Dog

In Sports

Bobby Jones A Stroke of Genius
Bull Durham
Cool Running
Fight Club
Friday Night Lights
Gladiator
Hoosiers
Hurricane
Jerry Maguire
A Knight's Tale
A League of Their Own
Million Dollar Baby
Remember the Titans
The Rookie
White Squall

About Women

Angela's Ashes
Bend it Like Beckham
Bread & Roses
Cleopatra
Dangerous Liaisons
Dead Man Walking
Drowning Mona
Elizabeth
Erin Brokovich
Fried Green Tomatoes
GI Jane
The Good Girl
Gorillas in the Mist
The Great Santani
I Know Why the Caged Bird Sings
A League of Their Own
Marie
Mulan
My Big Fat Greek Wedding
My Cousin Vinnie
Norma Rae
Out of Africa
Places in the Heart

In Science Fiction

Antz
Contact
Dune
Excalibur
The Emperor's New Groove
K-Pax
The Land Before Time
The Matrix
The Minority Report
Star Wars
Star Wars (The Empire Strikes Back)
Star Wars (The Return of the Jedi)
Strange Days
Things to Come

From Business

The Aviator
About Schmidt
Bugsy
Chinatown
Citizen Kane
A Face in the Crowd
Fresh
A Gentleman's Agreement
Glengarry Glen Ross
The Godfather
Gung Ho
The Hudsucker Proxy
Jacob the Liar
The Insider
John Q
Office Space
The Perfect Storm
Proof of Life
Rising Sun
Roger and Me
Shadow Magic
Sommerby
Startup.Com
Tucker
Wall Street

About Women (con't)

The Milagro Beanfield Wars
Prime Suspect
Rabbit-Proof Fence
Red Firecracker, Green Firecracker
Revenge
Stacking
Y Tu Mama Tambien

About Minorities

Amistad
American Me
And the Band Played On
Angela's Ashes
Barbershop
Before Night Falls
Braveheart
Bread and Roses
The Burning Season
Colors
Coming to America
Cry the Beloved Country
Dead Man Walking
Far from Heaven
Fresh
Citizen Kane
Gandhi
Gangs of New York
Geronimo
Ghosts of the Mississippi
Glory!
The Godfather
I Know Why the Caged Bird Sings
The Hudsucker Proxy
Jacob the Liar
The Insider
Life is Beautiful
Malcolm X
The Milagro Beanfield Wars
Miss Evers Boys
My Big Fat Greek Wedding
Of Mice and Men
One Flew Over the Cuckoo's Nest

Courts, Crime, Prisons

American Me
 Backdraft
 The Big Easy
 Blow
 Bronx Tale
 Brubaker
 Caine Mutiny
 City by the Sea
 A Civil Action
 Colors
 Con Air
 Cool Hand Luke
 Dead Man Walking
 Die Hard
 Enemy of the State
 A Few Good Men
 Ghosts of the Mississippi
 The Godfather
 Heat
 Hoffa
 Insomnia
 In the Name of the Father
 John Q.
 Judgment at Nuremberg
 Judgment Night
 To Kill a Mocking Bird
 L.A. Confidential
 Mississippi Burning
 My Cousin Vinny
 Presumed Innocence
 Prime Suspect
 Pulp Fiction
 Road to Perdition
 Scarface
 Shawshank Redemption
 The Sweet Hereafter
 Traffic
 Training Day
 Twelve Angry Men
 The Twenty-Fifth Hour
 The Untouchables
 Vera Drake
 The Verdict
 Witness to the Mob

About Minorities (con't)

Out of Africa
 The Pianist
 Proof of Life
 Romero
 The Salt of the Earth
 Sarafina
 Schindler's List

From Westerns

The Big Country
 The Black Robe
 Dances With Wolves
 Giant
 High Noon
 The Outlaw Josey Wales
 The Oxbow Incident
 The Unforgiven

In War

Alexander the Great
 All Quiet on the Western Front
 Apocalypse Now
 Black Hawk Down
 Braveheart
 Breaker Morant
 The Bridge over the River Kwai
 A Bridge Too Far
 The Caine Mutiny
 Casablanca
 Casualties of War
 Catch-22
 Command Decision
 Courage Under Fire
 Crimson Tide
 The Crying Game
 Das Boot
 The Dirty Dozen
 Empire of the Sun
 Enemy at the Gates
 A Few Good Men

Courts, Crime, Prisons, (cont.)

Vertigo
Witness to the Mob

From Media, Arts, and Film

All About Eve
Bourne Identity
Bowling for Columbine
The China Syndrome
Citizen Kane
Clear and present Danger
Eight Mile
Far From Heaven
Fresh
Harrison's Flowers
I Am Trying To Break Your Heart
In the Bedroom
Kinsey
A Knight's Tale
LA Confidential
The Majestic
Patch Adams
The Player
Ray Year of Living Dangerously

Great Stories

A Beautiful Mind
Atanarjuat
American Beauty
Apollo 13
Au Revoir Les Enfants
Becket
Casablanca
Citizen Kane
Dr. Zhivago
Forrest Gump
The Great Santani
Henry V (1989 version)
Ice Age

From War (cont.)

Fidel
First Knight
The Fog of War
Gallipoli
Gettysburg
GI Jane
Gladiator
Glory
The Hunt for Red October
Judgment at Nuremberg
The Last Castle
The Last of the Mohicans
Lawrence of Arabia
Master and Commander: The Far Side of the World
The Messenger
Mutiny on the Bounty
Napoleon
Night of the Generals
No Man's Land
An Officer and a Gentleman
The Patriot
The Pianist
Patton
Platoon
Pork Chop Hill
The Quiet American
Run Silent, Run Deep
Saving Private Ryan
Schindler's List
Thirteen Days
Titus
To Hell and Back
Twelve O'Clock High
U-571
We Were Soldiers
The Wackiest Ship in the Army
Zulu Dawn

Great Stories, (cont.)

Ikiru
It's a Wonderful Life
Kagemusha
King Lear
Kundun
The Last of the Mohicans
Lawrence of Arabia
Les Misérables
Lion King
Lord of the Flies
Lord of the Rings
Luther
A Man For All Seasons
The Man in the Iron Mask
The Man of La Mancha
Moulin Rouge
The Music Man
Notorius
-0
Of Mice and Men
On the Waterfront
One Flew Over the Cuckoo's Nest
The Plague
RAN
The Recruit
Robin Hood
Romero
Spartacus
The Spy Game
The Spy Who Came in From the Cold
Tailor of Panama
The Three Musketeers
Watership Down
Westside Story
Winter Light
The Wizard of Oz